musical
COURIER

MAY 1, 1952

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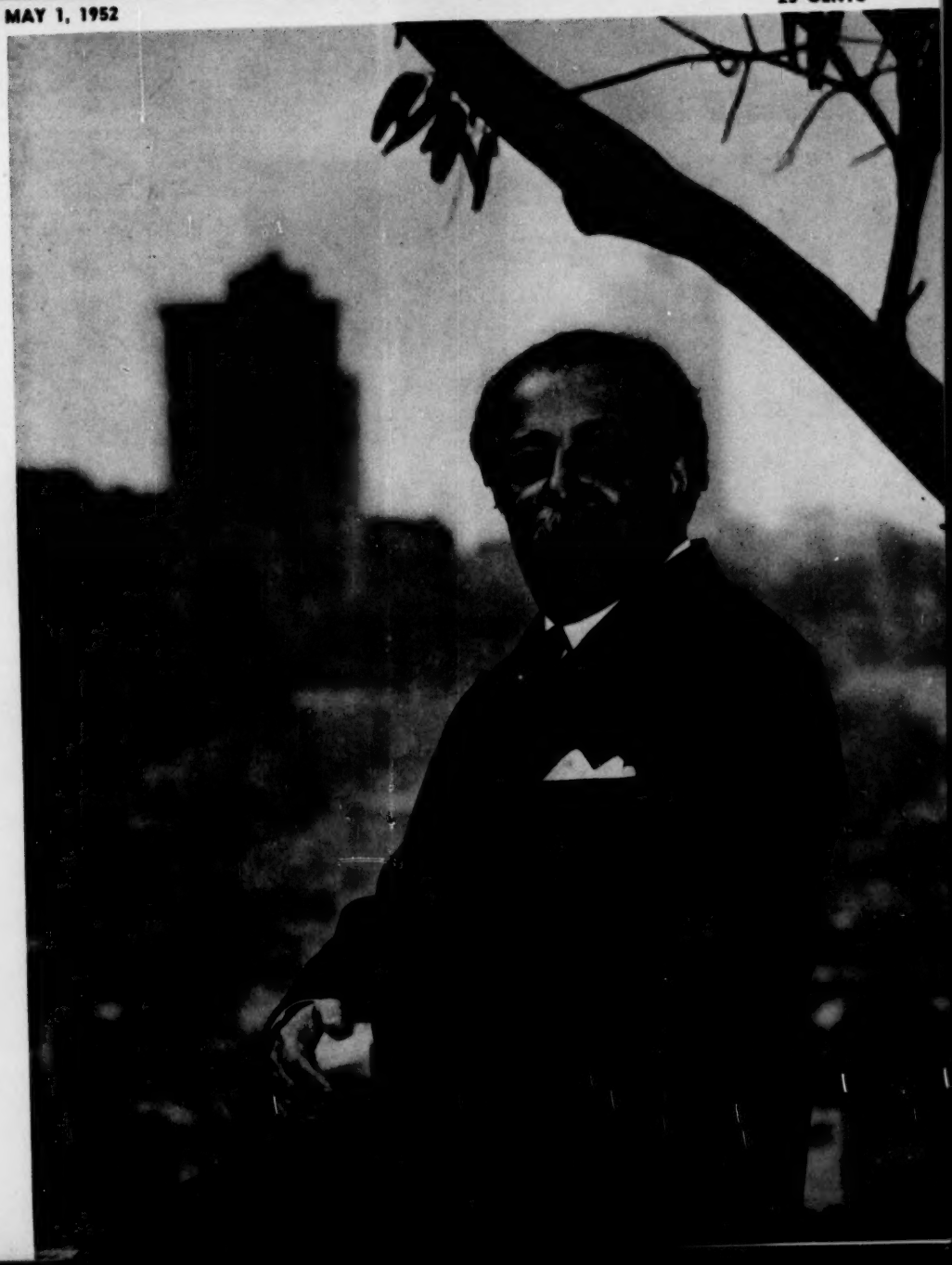

PIERRE MONTEUX

RECEIVING CITATIONS . . . The N. Y. Music Critics Circle prize compositions for 1951 were performed by the NBC Symphony Orchestra in a spring series concert directed by Milton Katims, Saturday, April 26 (6:30 p. m. EST). L. to r., Mr. Katims; Gian-Carlo Menotti; Howard Taubman, chairman of the Critics Circle; William Schuman and Howard Swanson. Messrs. Menotti, Schuman, Swanson, and Bohuslav Martinu were the four winning composers.

VICTORIA REBOLLO, coloratura soprano, was heard on April 20 at Manhattan Center. She has been filling USO engagements at military posts, and another recent appearance was in a Spanish Festival at Webster Hall.

COMPOSITORIAL HOBNOB . . . Daniel Lesur and Jacques de Menasce, r., composers, whose works are scheduled for performances on European summer festival programs, meet in Gstaad, Switzerland.

TEACHER AND PUPIL . . . Edgar Schofield, baritone and voice mentor, with the American Theatre Wing award winner, John McCollum, who studied with him.

LIVIA MANYOKY, soprano, artist-pupil of Zenka Stayna, appeared in Carnegie Recital Hall on March 30.

ANNUAL DINNER of the New York Singing Teachers Association, held at the Henry Hudson Hotel, March 18. The guests of honor at the speakers' table, l. to r., are: standing, Yi-Kwei Sze, Mrs. Alexander Kipnis, Coenraad V. Bos, Mrs. Fausto Cleva, Mrs. Alfred Greenfield, Thompson Stone, and Mrs. Edwin Hughes. Seated, Mrs. Herman Neuman, Richard Bonelli, Mrs. Charles Kullman, Clarence Dickinson, Mrs. O. O. Bottorff, Edwin McArthur, Blanche Witherspoon, Robert Russell Bennett, Margaret Matzenauer, Max Rudolf, Soloa Alberti, Fausto Cleva, Mrs. Max Rudolf, Charles Kullman, Mrs. Richard Bonelli, O. O. Bottorff, Mrs. Robert Russell Bennett, Sigmund Spaeth, Mrs. Clarence Dickinson, Alexander Kipnis, Mrs. Yi-Kwei Sze, Charles Vance, Mrs. Edwin McArthur, Herman Neuman, Edwin Hughes, Mrs. Coenraad V. Bos, Alfred Greenfield.

musical COURIER

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Arts Hand in Hand

REPORTS from several cities indicate that music is taking its place side by side with other arts in the building of civic culture. And that there is an increased awareness of the importance of the institutions of art which bring prestige to any city.

Elsewhere in this issue an article describes the Festival of Contemporary Arts that will be held in Pittsburgh next November, when concerts will illustrate the progress in the tonal field in the second quarter of the present century. This series will take place in connection with the annual Arts Exhibition there.

In Cincinnati, too, a campaign is being launched on May 1 to raise a fund of $200,000 for the support of the Cincinnati Symphony Orchestra, the Summer Opera, the Art Museum, and the Taft Museum. This drive is being administered by the United Fine Arts Fund. Campaign workers will cover the city in an effort to secure the amount before May 27. There is a good precedent for the fact that they will probably succeed, as a similar campaign last year netted some $300,000 for the same purpose.

Although donors will be asked to contribute without naming the institution to benefit from their gift, it is reported that the sum will be divided so that $130,000 will go to the orchestra, $40,000 to the Summer Opera, and the remainder in equal amounts to the two museums.

The fact that youth is being led to think that there is a connection between the arts of the eye and of the ear is well demonstrated in such projects as that in Minneapolis this season, when an exhibition was held of several hundreds of drawings made by the young, expressing their reactions to musical works. Similar "tie-ups" of music and other arts have taken place elsewhere.

Thus, campaigns such as that in Cincinnati, instead of lavishing funds on some impractical ideal, are laying a groundwork for future developments of great importance in the civic life.

Musicians Emergency Fund Aged 20

The fine work of the Musicians Emergency Fund in its campaign to aid hospitalized veterans, was outlined at a luncheon and annual meeting of the organization at the Colony Club in New York on April 15, presided over by Mrs. Lytle Hull, president. During the 20 years of this group's existence, it has enabled musicians suffering from economic plights to earn some $3,717,876, Mrs. Hull reported.

Four projects which contributed to these totals included the concerts given between 1932 and 1942; besides the winter programs held several times weekly, by noted musicians who gave their services, 1,400 other musical events were given for adults and children. Helping young music students to launch their careers was the New Opera Company, which in productions between 1941 and 1945 gave employment to some 500 young artists who have since been engaged by various opera companies, in the films, in concerts and on the radio. During the war the Fund sponsored 2,113 concerts in naval bases, army installations, officers' clubs, and recreation centers. The Hospitalized Veterans Music Service was established in September, 1945, following a request from the U. S. Naval Hospital at St. Albans, Long Island, for two saxophone teachers for wounded sailors. From that time until 1951 some 90,000 music lessons were given in VA hospitals, and at that time 3,979 battle "casualty" cases were receiving these lessons.

Through a special activity carried forward at her own expense by Jean Tennyson, a total of 300 distinguished artists, while on tour, gave concerts in 114 hospitals, Mrs. Hull reported.

Lenard Quinto, of Washington, D. C., Chief of the Music Recreation Service of the Special Services Division of the Veterans Administration, spoke briefly commending the work of the Hospitalized Veterans Music Service. Also heard at the luncheon was Harold Russell, vice president of the World Veterans Fund, and former national commander of AMVETS. Among notables present were Alicia Markova, Ruth Draper, Dorothy Sarnoff, Constance Keene, Gene Raymond, Lanny Ross, Richard Ney, Tillie Losch and Sir Cedric Hardwicke. A gold compact, suitably inscribed, was presented to Mme. Yolanda Mero-Irion, executive director and one of the founders of the Musicians Emergency Fund, in recognition of 20 years of devoted service to the organization.

ON THE COVER

Pierre Monteux resigned his tenure as conductor of the San Francisco Symphony Orchestra this spring, a post which he has held since 1936. He will conduct some of the concerts which the Boston Symphony Orchestra gives on its first European tour this spring, sharing the foreign assignment with Charles Munch, conductor of the Bostonians. An American citizen since 1942, he has made his permanent home in this country for some years, including a summer residence on his estate in Hancock, Me., where he heads a flourishing school for young conductors. Mr. Monteux in 1911 became one of the principal conductors of the Diaghileff Ballet Russe, with which he led many historic premieres, including Stravinsky's Petrouchka, Le Sacre du Printemps and Le Rossignol, Ravel's Daphnis et Chloe and other works. In 1913-4 he was one of the conductors of the Paris Opéra, a guest at Covent Garden, and appeared in Berlin, Budapest and Vienna. In the U. S. he conducted the tour of the Ballet Russe, then was active from 1917 to 1919 at the Metropolitan Opera, and from 1919 to 1924 with the Boston Symphony. He has appeared as guest with many other American symphonic organizations, including the NBC Symphony; was conductor of the Amsterdam Concertgebouw, 1924-1935; the Paris Symphony Orchestra, 1929-1936, and conducted at Holland Festival. The famous leader will continue guest appearances.

Vol. CXLV, No. 9
Whole No. 3250

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 9, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-third Year
May 1, 1952

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

MY heart goes out to Benjamin Britten, a composer of operas that do not seem to be able to establish themselves in the American repertory. Mr. Britten does not like the critics—any critics—and he goes into his dislike to great extent in the March issue of *Opera*, the Earl of Harewood's magazine. Nasty old people, he says, adding that he never reads them, or nearly never. Never, never, never, Mr. Britten then comes up with a pearl: the suggestion that professional criticisms reflect "the sourness of the *failed* artist who has had to turn to criticism to live." A concept like this shows such originality and penetration of thought that one lacks words. Who would dare measure swords with such a keen blade? The Music Critics Circle should dip its colors and make him an honor member forthwith. In addition, the members of the Circle—all, of course, soured failures as artists who have had to turn to criticism to live—should be able to discover some interesting turns of critical invective from Mr. Britten's diatribe against criticism. And his demands, after all, are quite reasonable in essence. Just substitute *my* standards for yours, he implies, and all will be well.

Mr. Britten also has some suggestions about what to do with critics: abolish them. There should be no such profession as criticism, he says. It should be a side line. "To go through life living off other people's work clearly has too degrading an effect. Therefore let the composers, the performers, the publishers, the concert promoters, the musical administrators, the intelligent amateurs too, perhaps, take time off occasionally to write reasoned judgments on the work of their colleagues. I have no fear that it will lead to undue bias or jealousy. . . ." Neither have I, though my darkening years would be considerably lightened to be able to read an unbiased review by, say, S. Hurok on Isaac Stern. Such a contingency would serve to keep me alive forever.

But the main reason why my heart goes out to Mr. Britten is his pathetic admission of the ravages that criticism has made upon his sensitive soul. "My doctor has ordered me to give up the Manchester *Guardian* because of the lowering effect reading its London dramatic critic has on me; he clearly hates the theatre."

From this arises a group of remarkable vistas, each more intriguing than the rest, culminating in the visit of a composer—let's call him (to be subtle) Ben Brighton—to the office of Dr. Thaddeus F. Gorwinkle.

(The scene is the office of Dr. Thaddeus F. Gorwinkle, an eminent nerve specialist catering to hypersensitive composers. Desk, chairs, soft rug, pastel colors. A large gramophone and record collection. Dr. Gorwinkle has just dismissed a patient. He sighs, uncorks a bottle and settles down for an hour's work. The nurse enters.)

Nurse (archly): Just time for one teensy-weensy sip, Doctor. Ben Brighton is outside to see you.

Doctor: Doesn't he ever make appointments? What can be wrong with him this time? Wait—don't answer. His latest opera was given last night for the first time.

Nurse: All I know is that he's pacing up and down, chewing the New York *Times*.

Doctor (resignedly): Well, let him in. By the way, before you leave, will you put some of Brighton's music on the gramophone?

(The nurse does so. Strains of the Serenade for Tuba, Triangle and Counter-tenor fill the room. Exit the nurse. Enter Brighton, stormily. He hears the music and stops. A rapt expression comes into his face and he starts beating time. Dr. Gorwinkle tucks the bottle under his coat and tiptoes out. He returns an hour later, his work done, and switches off the gramophone.)

Doctor (cheerfully): And what seems to be the trouble today?

Brighton (coming out of his reverie with a start): This! *(He hurls the newspaper to the floor.)* This! *(He jumps up and down on it.)* This! *(He picks it up and tears it to pieces.)*

Doctor (calmly taking out a vacuum cleaner and passing it over the debris): Who is it? Arthur Krock? The editorialists? Olin Downes? Jack Gould?

Brighton: Hah! This poltroon who signs himself H.C.S.! This *soi-disant* music critics! This parasite who lives off other people's work! Did you read his review of my new opera? He didn't like it! Is this not enough proof that he *hates* music?

Doctor: Now, now, Nownownow. Don't cry. Here, let me wipe away those tears. Think of your nerves. Think of your digestion. Think of your music. Think of—

Brighton: Did you hear me? He didn't like *my* opera! MY opera! Oh, my heart, my heart. . . . *(He sinks to the floor.)*

Doctor (applying a hypodermic): This is worse than I thought. *(He manages to revive Brighton.)* Young man, if you won't take care of your health, I will do it for you. In the future, you will go to sleep at eleven, rise at seven, eat plenty of raw meat, compose no more than five operas a year and read the *Times* no more. Remember, read the *Times* no more.

Brighton: Never, never again. I promise it.

Doctor: If you must read a newspaper, I'd suggest that you switch to the *Herald Tribune*.

Brighton (shocked): Did you say the *Herald Tribune?*

Doctor (firmly): Yes, I said the *Herald Tribune*.

Brighton: Impossible. Last year Dr. Smythe-Colburne-Cohen took me off the *Herald Tribune* because of the effect its crossword puzzles had on me. My God, man! Did you ever try to do a *Tribune* crossword puzzle? Their crossword-puzzle editor is a parasite who lives off other people's work! Undoubtedly he is a failed writer who has to turn to crossword puzzles to live. Why, once he gave the definition of 19 across, five-letter word meaning Alsatian zumer, as dzita—obviously unfair, that—and he likes words such as benoil, scratifa, alal, doi and agabagaba. Why, that inferior—

Doctor: Don't get excited. *Don't get* excited. Calm down, please. If you can't read the *Herald Tribune*, why not the *Telly?*

Brighton (aghast): Did you say the *Telly?*

Doctor: Yes, I said the *Telly*. What is wrong with it?

Brighton: I can't read the *Telly*. A couple of months ago, Dr. Harrington-Weezel took me off the *Telly* because of the effect its restaurant editor had on me. Did you ever eat at a place recommended by that frustrated chef? He's an idiot, a man without taste or sensitivity. He obviously *hates* food.

Doctor (hastily): Well, there's always the *Mirror*.

Brighton: Sorry.. Harrington-Weezel also took me off the *Mirror*. Flatly forbade it, in fact. He said it put me into a depression. Did you ever go to the track and try to follow the *Mirror's* handicapper? That man calls himself a critic of racehorses? Hah! As a side line he must drive a hearse. Such aggravation he caused me, my blood pressure went up twenty-six points.

Doctor: So read the *Post*.

Brighton (angrily): And you call yourself a doctor? Blessington-Crumbley took me off the *Post* three years ago. Were I not a temperate man, I would tell you a thing or two about the *Post's* book reviewer. He once panned a book that was on the best-seller list for months. Is that good criticism? If a critic cannot react as spontaneously as the average reader, he has no business being a critic. The trouble with him is he *hates* books. Critics, bah! Let the authors be book critics, the composers the music critics. *They* understand what the creative spirits are trying to do; *they* will be sympathetic towards them.

Doctor: Of course, you could always turn to—

Brighton: Now, don't go telling me to read the *News* or *Journal-American*. Blessington-Crumbly took me off them too because of the effect they had on my system. The point is, what shall I do? A man has to read the newspapers.

Doctor: Let me think. Your case poses many problems. *(He thinks.)* Tell me, how much money have you made out of *Peter the Herring?*

Brighton (cautiously): Oh, I didn't do too badly.

Doctor: What I mean is, are you pretty well off? Got a couple of millions to spare?

Brighton: I suppose so.

Doctor: Enough to buy a newspaper for yourself?

Brighton (galvanized): You've got it, Gorwinkle! You've got it! Why didn't I think of that before? Why didn't my other doctors tell it to me?

Doctor (modestly): It does seem a possible solution to your problems.

Brighton (grabbing his hat): Let's get going! There's the old *Sun* plant, which I can pick up for a million or so. I'll be the music critic, and compose the crossword puzzles, and be the restaurant editor and track handicapper, and the reviewer for books, movies and drama. Oh, what a time we'll have!

Doctor: We?

Brighton: Yes, we.

Doctor (bewildered): But where do I come into this?

Brighton: You? You're my managing editor. Nobody can accuse *you* of being a frustrated journalist. *(Exeunt.)*

Paris Honors Milhaud and Honegger at 60

By Suzanne Demarquez

PARIS. — The sixtieth birthdays of Darius Milhaud and Arthur Honegger were recently celebrated with moving manifestations. This was appropriate since both had been, since their student days at the Conservatoire and membership in the Group of Six, united by a genuine and brotherly friendship.

The Opéra revived Honegger's Antigone, thus fulfilling one of the promises of M. Lehmann, the new administrator of the National Lyric Theatres. This work, written in 1924, is illustrative of the goal Honegger had then set himself to achieve—without being content with pure recitative, to treat the imaginative language of Jean Cocteau, the librettist, in accordance with its innate prosody, and at the same time to underline the passionately dramatic action. Thus there was little room for lyricism, and an intentional dryness in the musical style is accentuated by the brutal force of the orchestral accompaniment. Despite the difficulties in the way of enunciation, due to the rapidity of the action—a factor that makes it difficult to grasp the text—the dramatic effect of the work, in this revival, was most spectacular. Among the interpreters, mention must be made of Hélène Bouvier as Antigone, José Beckmans as Créon, and especially Louis Fourestier, who conducted excellently.

The evening was completed with another presentation of Honegger's Jeanne au Bucher, one of the most effective productions of this company. It resulted in a great ovation paid to the genius of the composer, who in his career has achieved an admirable balance.

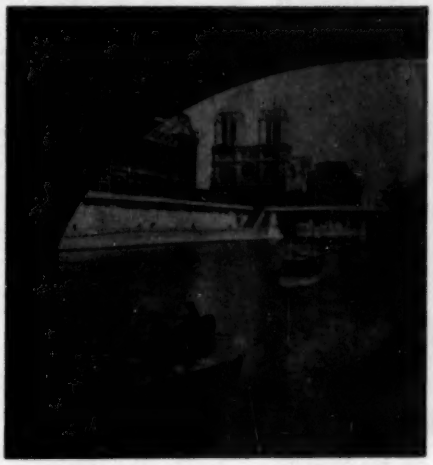
Milhaud Conducts First Hearing

A few days previously the two composers were feted in a concert at the Salle Gaveau. *Tout Paris* was on hand. At the head of the Orchestre des Cadets du Conservatoire, Milhaud conducted his Saudades do Brasil, orchestral excerpts from his ballet Adame Miroir, created some time ago by Roland Petit, and the first hearing of a most rhythmical and colorful piece, Kentuckiana, on folklore themes of that State. Needless to stress the ardor with which the young musicians in the orchestra, all pupils of the Conservatoire, followed the baton of their great idol. The success was overwhelming.

At the same concert Fourestier conducted La Danse des Morts, another masterpiece from the pen of Honegger, which—like Jeanne au Bucher—is written to a text by Claudel. The grandeur of this Biblical fresco, which unites macabre humor with great emotional power, cast its spell on the audience. The composer and the principal interpreters, the baritone Charles Panzera and the narrator, Jean Louis Barrault, were acclaimed by an almost delirious audience.

Dance Premieres

The dance continues to hold central place in audience interest here. At the Opéra-Comique, Leonide Massine staged a vivid and animated choreographic version of Rimsky-Korsakoff's Capriccio Espagnol, which was rich in pleasing details and in which action dominated.



PARIS . . . Springtime on the Seine. A photographic study by Fritz Henlé.

Espanita Cortez was in her element in this work and contributed to her youthful partner, Michel Rayne, her passionate conception of the *gitana* dances. The Jota was interpreted in *spirituelle* fashion by the excellent Geneviève Kergrist and by Michel Gevel. The well-devised setting by Mariano Andreu provided an effective background, and the music was conducted by Richard Blareau in suitable spirit.

At the Théâtre de l'Empire, Janine Charrat and her ballet gave a second program of works. This included Arabesques to a suite by Debussy orchestrated by Ravel; Snowflakes, set to music by Glazounoff; a character ballet, Day and Night, to Tchaikovsky strains, in which the two parts of the day held amiable rivalry and the choreographic cantata Orfeo, with music by Roberto Lupi, created for the Venice Biennale in 1951. Charrat again proved her subtle talents as a choreographer in these works. Unfortunately, the Paris audiences were not able to admire the beautiful *décor* designed by Léonor Fini and had to content themselves with the costumes, which were most successful. Among the dancers, those especially worthy of mention were Miskovitch, Oukhtomsky, Ethera Pagava, Janine Charrat herself and the remarkable young Claire Sombert.

Incidentally, the Prix René Blum, given for artistic and technical merits in a young dancer, was awarded for the first time by the Association of Dance Critics to Xenia Paley.

Orchestral Highlights

In the concert events of recent weeks, a notable success was achieved by the return of Jascha Horenstein, who led the Orchestre National, triumphing with Strauss' Metamorphosen, the First Symphony of Mahler, the Fifth by Shostakovich, and the extraordinary Sinfonietta by Janacek. At one of his concerts, Monique Haas, a fine pianist and musician of high order, gave Ravel's Concerto one of the best interpretations this reviewer has heard. Horenstein later repeated his success in concerts conducted at Monte Carlo.

The vogue of Wilhelm Kempff, the German pianist, continues though some find it a little difficult to understand. At the Société des Concerts he played the Schumann Concerto with such arbitrary rhythmic traits in the finale that it was difficult for the conductor, Hans Rosbaud, to follow him. It is not enough to be aggressive in one's interpretations—especially of such a work—and to use the pedal knowingly. But apparently the greater part of the audience was pleased. . . . Other recent concerts of the Société, conducted by Carl Schuricht and Hans Knappertsbusch, provided compensations.

At the Concerte Colonne, Jacques Thibaud participated in a Beethoven Festival, playing the Violin Concerto with his customary grace. At the helm of the same orchestra, Gaston Poulet, one of our leading conductors, presented as soloist his son Gérard, a violinist of 13, who performed the Symphonie Espagnole of Lalo with fine sonorities and subtlety, acclaimed by a large audience. . . . Sixten Echerberg, Swedish composer, conducted the Orchestre Pasdeloup in Le Tombeau de Chateaubriand, a masterly work by Louis Aubert, and the Concerto for the Left Hand by Ravel, which well suited the interpretative gifts of Daniel Wayenberg.

Radio Premiere

The Radio gave two fine concerts, including the premiere of the symphonic legend Septentrion, with story by Maurice Rostand and music by Jacques Dupont, which had a lyric conception and astonishing rhythmic power as well. The second was devoted to works by Marc-Antoine Charpentier, late 17th century French composer, given at the Mazarin Library in the Institut de France along with an exhibition of paintings by Philippe de Champaigne; the eminent musicologist Guy Lambert served as conférencier. . . . Last must be reported the triumph of the Don Cossack chorus and their excellent conductor, Serge Jaroff, in two concerts admirable for remarkable discipline, ensemble spirit and revelation of the nostalgic soul of Slavonic music.

Iconography Reveals Vivid Story of Ancient Music

HARPIST, a marble idol from Keros in the island of Amorgos. Cyclades art of the second half of third millenium, B.C.

THE science of iconography, or the study of pictorial and sculptured records of past history, has opened up new vistas and caused many revaluations in the study of music. Its results are now being given to the general public gradually.

The recent re-issue in an American edition of The History of Music in Pictures, collected and edited by Georg Kinsky, and first issued in Germany and England about the year 1929, is an important contribution to musicology in America. This volume, published by Dover Publications, Inc. (N. Y., 373 pp., $10), shows many facets of the imposing march of music through nearly 50 centuries.

Mr. Kinsky spent years in research in museums, galleries, private collections in many parts of Europe, and was assisted in his researches by Gerald Cooper, Henry Prunières, Hans Schnoor and Robert Haas, among others. Each specimen was chosen and certified with great care. There are 1,555 illustrations, which —though printed on coarse paper and thus not as fine in every detail as a smooth paper edition might have been— bring the work within reach of the average purchaser.

For those able to peruse the rich garnering of pictorial and other art with imagination—and particularly those who already know something about musical history—this book serves to revivify personalities and places, musical scores and documents, in unique degree. As Eric Blom says in his introduction, no written record can hope to show things as clearly.

Earliest Beginnings

The book is particularly rich in detail for the years before 1700, while later periods are mostly devoted to consideration of a few figures and highlights.

The earliest sections are really archaeology rather than musicology, but are so fascinating as to concern us exclusively here. They include portions of wall carvings from the Sumerian and Hittite civilizations (beginning about 3000 B. C.) showing players of lute, trumpet and guitar in various processions and sacrificial scenes. The records become rich in detail when one comes to wall tablets from the ruins of Nineveh (8th and 7th Centuries B.C.) which reveal a procession of harpers, lyre-players, double-pipe performers; a fragment of a Phoenician ivory box also limns players on a rectangular harp.

In Egypt some ancient kingdom wall paintings, about 2800-2700 B. C., show female artists who are strumming the harp, playing the flute and using handclappers, while the new kingdom exhibit reveals a proud woman eating at table while slaves play harp, lute and manual drum. The double hautboy makes its entry on a bas-relief from a tomb in Thebes, c. 1475 B. C.

Actual Egyptian instruments from the British Museum and that in Berlin form other exhibits, including the sistrum, or temple rattles, which probably conjured up an atmosphere of awe.

A remarkable thing about the book is that music is shown in its relation to other phases of culture, each influencing the other. The art never existed in a vacuum, and in later periods there was no gulf between sacred and secular music in their development.

Early Greek Entries

The earliest Greek exhibits are from the pre-Hellenic period, and consist of marble idols from Keros in the Island of Amorgos, cyclades art of the second half of the third millenium B. C., recreating a blower of the aulos, and a player on the triangular harp. These are very primitive and resemble early African sculpture.

From Crete (c. 1300-1500 B. C.) we have scenes painted on various vessels, portraying singers and sistrum players; and from c. 700 B. C. there are paintings and carvings with players of the cythara or early harp.

Charming and lifelike are the processions and objects shown on later vase paintings—informal musical sessions in the home, and one rare and somewhat humorous view of acrobats performing to music, from an Attic amphora found on the island of Rhodes (535 B. C.). Elsewhere, Silenus, the satyr, leers over a cithara on an Attic cup from 460 B. C.

There is a good deal of illumination thrown on dances of the era. Incidentally, lovers of the ballet based on Stravinsky's Orpheus will be interested in an Attic cup from Gela of 440 B. C., which has Orpheus playing his lyre to an audience of four rather fierce-looking Thracians.

One also comes upon an illustration of the popular literary sessions known as symposia, at which a player on the harp (probably blind, because led by a small boy) is declaiming—is it Homer? —to two gentlemen ensconced at table (5th century B. C.).

The Classical Age

The art of the classical age is also revealed, this era being one with which moderns are more familiar. One comes upon two rare papyri of pages by Greek writers (one is a portion of the Orestes by Euripides, showing notation for a chanted literary work) from the Vienna National Library, these exhibits dating from the first century A. D.

The Roman period includes a marble relief from 50 A. D. depicting a Dionysian procession, maenads playing cymbals and aulos with movable rings, from which later the stops were evolved. There is another marble relief devoted to funeral games, with actors declaiming and the inevitable cithara player at work—this from a sarcophagus of c. 250 A. D.

The Roman tuba and other brass instruments suitable to a warlike nation appear in other exhibits, and the gladiatorial combats which served to lessen the ennui of the leisure class are vividly drawn in a mosaic from a Roman villa in Tripoli, revealing that these were sometimes accompanied by the tuba, organ or various types of horns.

What some of the nations whom Rome conquered were doing musically in about the first century appears in a record of a band of Celtic warriors with trumpets, shown inside a silver vessel from Jutland.

Primitives as Well

Primitive indeed are the relics of music in prehistoric Africa and America. From the South Cameroons there is a tall carved drum of the Bule Negroes, setting on three short legs, and displaying a native face and other insignias or totems.

Out of Mexico are beaked flutes with note holes, known as pitos, now reposing in the British Museum.

A balafo or early marimba comes from East Africa, having 17 scaled plates of wood and gourds for resonance. There is also a carved figure of a negress car-

ACROBATS with an aulos player and spectators. On an Attic amphora from Kamiros in Rhodes. 535 B.C.

MUSICIANS with double hautboy, lute and harp. Wall painting from the tomb of Nacht in Thebes. Time of Thutmos III c. 1475 B.C. (All illustrations on these pages from A History of Music in Pictures, edited by Georg Kinsky.)

rying a drum in the shape of an elongated basket with a curved bottom. North African lyres known as kissars, based on the ancient five-stringed ones used in worship of the god Hermes, seem to show that Greek culture carried on here and was influential in forming the instrument used in a later day, though these were crudely contrived.

Thus musical instruments of the past are mute witnesses of the rich and variegated life these peoples led—their everyday occupations. The most solemn rituals, as well as frivolous pastimes, are recalled by a myriad of objects that have survived.

There is a vivid indication here of the part that music has played in the story of these races. Indeed, as today, it occupies a central place in the preoccupations of men, and is reasonably certain to do so in the future. R. M. KERR.

The Consul Staged in Portland

PORTLAND, ORE. — The Portland Civic Opera Association, now in its third year, presented the first performance in the Northwest of Gian-Carlo Menotti's The Consul, under the baton of Ariel Rubstein, its musical director. His conducting of Menotti's tragedy was one of fine insight and sensitivity. The cast, headed by Ferne Misner as Magda Sorel, and Jean Handzlik as the Mother, excelled from both the musical and dramatic points of view. Others in the cast who gave creditable performances were Catherine Miller, Mildred Rommel, Violet Raschio, Frances Hoops, James Duyn, Robert McCoy, Robert Leppert, Jerry Sparks, William Collins, Dean Lieber, and William Riggs.

With this performance the Portland Civic Opera can boast of producing all of Menotti's previous operas, and is now making plans for performing Amahl and the Night Visitors. Its open-air Washington Park productions have been among the most important musical events in the Northwest. For the performance of Carmen last summer, the attendance was more than 21,000, and listeners came from all parts of the country. For this summer's Music Festival, which will take place in August, Gounod's Faust is already in preparation.

ERNA HOEFS.

Stadium Concerts Seek $100,000

The 35th anniversary season of the Lewisohn Stadium Concerts will open on Monday, June 23, and extend for six weeks, through Saturday, Aug. 2. Programs will be given five nights a week, Mondays, Tuesdays, Wednesdays, Thursdays and Saturdays, and the series will employ the Stadium Symphony Orchestra. Admission prices will be the same as formerly. The majority of the concerts will be conducted by Dimitri Mitropoulos, Pierre Monteux and Alexander Smallens. Among other guest conductors will be Charles Schiff, who organized and conducted the Berkshire Chamber Orchestra on tour.

Mrs. Charles S. Guggenheimer, chairman of the concerts, is currently campaigning to raise $100,000 in contributions in order to underwrite the estimated operating deficit of the 1952 season. Contributions should be mailed to Stadium Concerts, 50 West 57th St., New York 19.

Soloists engaged include Lily Pons, Marguerite Piazza, sopranos; Mildred Miller, mezzo-soprano; Kurt Baum, Thomas Hayward, Richard Tucker, tenors; Frank Guarrera and Robert Weede, baritones, all of the Metropolitan; also Marian Anderson, Carol Bruce, Eileen Farrell, Elaine Malbin, Jarmila Novotna, Jane Pickens and William Warfield. Instrumentalists thus far engaged are Mischa Elman, Yehudi Menuhin, Jeanne Mitchell and Isaac Stern, violinists; Stell Andersen, Claudio Arrau, Rudolf Firkusny, Oscar Levant, Aurora Mauro-Cottone and June and Iris Yaysnoff, pianists, and Aldo Parisot, cellist.

Prize Work at Young People's Concert

A program of contemporary music was performed at the Young People's Concert of the New York Philharmonic-Symphony in Carnegie Hall, under Igor Buketoff, on the morning of April 11. A prize-winning Fantasia for violin and piano by Ralph John Jackno, teen-age composer, was played by Michael Rabin, young violinist, with his mother at the piano. The work was an animated and well scored contribution and performed excellently. The concert program also contained Honegger's Pacific 231, Aaron Copland's El Salon Mexico, and scores by Hindemith, Prokofieff and Dello Joio. The young audience reacted favorably to the modern works. Ribbons were presented to the prize-winning and honorable mention composers.

Chautauqua Announces Operas

CHAUTAUQUA, N. Y.—The Chautauqua Opera season, presenting operas in English, will offer five standard works in its 1952 season, also a double bill of The Jumping Frog by Lukas Foss, and Amahl and the Night Visitors by Gian-Carlo Menotti, Ralph McCallister, director of program, announces. The season opens at Norton Hall with Gilbert and Sullivan's The Goldoliers under Alfredo Valenti, followed by Traviata, July 18 and 21; Martha, July 25 and 28; Lucia di Lammermoor, Aug. 1 and 4; the double bill, Aug. 8 and 11; and Carmen, Aug. 15 and 18. Alberto Bimboni and Edward Murphy are the conductors, and the opera orchestra is from the personnel of the Chautauqua Symphony. Other staff members include Jessie Mockel, choral director; Ethlyn Dryden, coach; Winona Bimboni, ballet mistress; and Albion H. Adams, business manager.

Old Timers Orchestra Plans Museum Concert

On Sunday afternoon, May 11, the Old Timers Symphony Orchestra will again be heard in a concert at the Brooklyn Museum conducted by Enrico Leide, who has been heard at the Lewisohn Stadium, the Carnegie Hall Pops with the N. Y. Philharmonic-Symphony and with the Detroit and Miami operas.

The Old Timers Orchestra is one of America's unique music organizations and is composed of about 65 musicians, whose average age exceeds 60. Advanced in years, but young in heart, the orchestra is composed mainly of former musicians of the New York Philharmonic Orchestra, the Metropolitan Opera Association and similar organizations. The group was founded by Abram Goutkin, a 66-year-old cellist, who says that "the most disappointing thing that can happen to a good musician is to lose his job because he is old. But we old timers will show them we can still play."

The music at these concerts is provided through a grant from the Music Performance Trust Fund of the American Phonograph Industry. This fund is derived from contributions paid to the Trustee of the Fund by the recording and transcription industry, the proceeds being used for the employment of musicians for performances given free to the public.

When Conductor Leide mounts the podium, he can look on a collection of honored violinists, including eleven men who are ex-concertmasters. The same professional quality prevails in other sections of the Old Timers Orchestra—including men who have performed and played under the baton of the greatest conductors, past and present.

The program to be played on May 11, and broadcast at 2 p.m. over Station WNYC, will include the Overture to Semiramide by Rossini, Fourth Symphony by Brahms, Three Dances from The Bartered Bride by Smetana and Les Préludes by Liszt.

S. Hurok in Europe

S. Hurok flew to England on April 14, and will visit three countries for conferences with theatrical and ballet officials. These include the directors of Sadler's Wells Theatre Ballet, with whom he will discuss its 1953-4 tour; Jean Barrault and officials of the Paris Comedie-Francaise, with whom he will "explore tour possibilities" here; and the Royal Dutch Ballet of Copenhagen, which he is also reported interested in bringing to the United States.

Memorial Concert for Laparra

Friends and admirers of Raoul Laparra, French composer, who was accidentally killed during strategic bombing of targets on the outskirts of Paris during World War II, are sponsoring a concert in his memory in Town Hall on May 10. Among those appearing will be Isidor Philipp, John Corigliano, Martial Singher, Mildah Polia, Andree Berty, Emilio Osta, Paul Creston, Paul Larey, Jean-Charles Richard, John La Montaine, and Robert Franc, narrator.

Firkusny for Brussels Contest

Rudolf Firkusny, now touring in Europe, accepted an invitation to serve on the jury of the International Ysaye Concours in Brussels, May 7 to 21, given this year exclusively for pianists.

London Has Ballet Premiere

By Arthur Notcutt

LONDON.—As befits its title, the new ballet presented by the Sadler's Wells Company at Covent Garden, A Mirror for Witches, is extremely dramatic, with more than a touch of the Grand Guignol. It is set in Brittany in the 17th century, and during the prologue a vivid witch burning is enacted. The central character, Doll, child of one of the witches, rescued and adopted by an American ship's captain Bilby and his wife Hannah, flies into a violent rage when her foster-parents wish her to marry a neighbor. She curses Bilby, who falls dead, and Doll, fleeing into the forest, is confronted by a Stranger with whom she falls in love. Later she is accused of bewitching other girls in the village, is thrown into prison and there dies when the Stranger appears to her again, offering release and revealing himself as the Prince of Evil.

The work is based on a novel by Esther Forbes. The production lasts for forty minutes or so, during which there are few opportunities for dancing as such. There is nevertheless strong dramatic material. In the role of Doll, Anne Heaton presented a striking delineation of the character. The other roles were undertaken by Julie Farron, Philip Chatfield and John Hart. The choreography and scenario were by Andree Howard, with scenery by Norman Adams. The musical score was by Denis Apivor.

The new ballet was preceded by the delightful Tchaikovsky Ballet Imperial, with Violetta Elvin, and followed by a revival of Falla and Massine's brilliant The Three-Cornered Hat, in which the chief executants were Beryl Grey as the Miller's Wife, Michael Somes as the Miller, and Leslie Edwards as the Governor. It shows the company at its best. Robert Irving was the conductor throughout.

Ballet held the stage until the middle of April when the company left for a tour of Portugal, but before their departure they introduced another new ballet, Bonne-Bouche, which will be discussed later. The season was almost equally divided between evenings of three short ballets—such as reviewed above—and the complete long ones, The Sleeping Beauty (in which Margot Fonteyn assumed her first important role for some months) and Coppelia.

It is welcome news that the New York City Ballet is to appear during the second week of the forthcoming Edinburgh Festival, the full program of which has just been issued. Two of their ballets—Bayou and The Pied Piper—will be first performances in Great Britain.

Festival Ballet Revives Scheherazade

The Festival Ballet returned to the Stoll Theatre for a four weeks' season under the artistic direction of Anton Dolin. The company has been reinforced by the engagement of new dancers and the principal ballerina is Toumanova, appearing as a guest. The program on the opening night included Lichine's Symphonic Impressions to the music of Bizet's Symphony in C; Act II of Swan Lake with Toumanova and Briansky. The main item was the revival of Scheherazade (what memories it brings back of the great Diaghileff seasons), in which the role of Zobeide was taken by Sonia Arova and that of the Negro by Vassilie Trunoff. The corps de ballet is strengthened and the *régisseur* is Berioff. There was an adequate orchestra conducted by Bryan Balkwill.

Sibelius Concert Thronged

The vogue for Sunday evening concerts of a popular character in London has been previously mentioned. During the winter the London County Council has given a series at the Royal Festival Hall, for which various orchestras and conductors were engaged. The programs were well contrasted and considerably more ambitious than any previously attempted in orchestral concerts on a Sunday evening, some unfamiliar works being included.

A feature of this series is their appeal to the younger generation. This group were largely represented in a recent all-Sibelius program, for which the hall was completely filled. The Philharmonic Orchestra was under Sir Malcom Sargent. The evening commenced with Festivo for full orchestra, effectively scored, and the plaintive Swan of Tuonela, in which the *cor anglais* solo was exquisitely played by Peter Newbury, a member of the orchestra. The Seventh Symphony was a masterpiece of design and construction, and the popular Second Symphony was interpreted with dramatic power and a fine sense of climax.

Van Beinum, Gigli and Gui

Three distinguished foreign artists recently visited England. Eduard van Beinum, who has been associated with the L.P.O., in previous years was in charge of this orchestra at the Royal Festival Hall. His choice was the Tchaikovsky Romeo and Juliet, to which his temperament is especially suited, and Brahms' Fourth Symphony. The soloist in Beethoven's "Emperor" Concerto was Denis Matthews, one of the best interpreters of this work among the younger British pianists.

Gigli—whose previous tour was partly cancelled owing to his illness—has redeemed his promise to return here at the earliest moment, and packed the Albert Hall on three occasions, with a fourth concert to follow. As far as this country is concerned, he is the greatest "draw" of any artist—be it singer, instrumentalist or conductor—now before the public.

Vittorio Gui (who is to conduct the Glyndebourne Opera season this summer) has led the B.B.C. Symphony Orchestra, directing several studio broadcasts and their regular public concert at the Albert Hall. His reading of the Beethoven "Pastoral" Symphony reflected his warm Southern sympathies. The soloist was Szigeti; he chose the Prokofieff Violin Concerto No. 1, with which he has a special affinity.

Gui also conducted one of the Royal Philharmonic Society's concerts, the orchestra being the R.P.O. The program was varied in character and all-orchestral, consisting of the Leonore No. 3 Overture, Brahms' Second Symphony, and Debussy's La Mer. Of the last-named work, the Italian conductor gave a vivid and persuasive reading and secured a response from the players that was warm and sensitive in the highest degree.

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Apropos of orchestral matters, the news that the Boston Symphony Orchestra is to visit London in the spring has created considerable interest here. The Bostonians have a great reputation in England and can be assured of a warm welcome.

Puccini Double Bill

The Sadler's Wells Opera Company presented the double bill of Puccini's Il Tabarro and Gianni Schicchi for the first time this season. In Tabarro the part of Giorgetta was sung by Amy Shuard, principal soprano of the company, with tense dramatic effect; her high, ringing notes are of superb power and quality. The conductor was Michael Mudie. In Schicchi the title role was played by Edmund Donlevy, an excellent comedian, and the young lovers by Patricia Howard (a charming Australian soprano) and Rowland Jones. James Robertson conducted.

All-Stravinsky List

An all-Stravinsky concert at the Albert Hall included three of the most important works of this composer's "middle" period—Apollon Musagète, ballet score; the Symphonie de Psaumes, and Oedipus Rex, opera-oratorio after Sophocles. For the last-named work two singers from abroad were engaged in leading roles—Irma Kolassi as Jocasta and Helmut Krebs as Oedipus. The artists must be heard in more familiar music before their full abilities can be assessed. The orchestra was the B.B.C., the choir the London Philharmonic, and the conductor throughout, Basil Cameron.

Stravinsky was also represented at the Mysore Concert at the Royal Festival Hall when Elisabeth Schwarzkopf (who has been out of England far too long) introduced to Britain two arias from his opera, The Rake's Progress, in which she created the role of Anne at the Venice premiere. An air from Act I and the Lullaby from Act II were both sung with exquisite sensitiveness. She also performed the motet Exsultate, Jubilate with technical brilliance and lovely tonal quality, having to repeat the final portion. The orchestra—the Philharmonia—was effectively conducted in Mozart works by Harry Blech. This orchestra has been invited to make a three weeks' tour of the principal cities of Western Europe under Herbert von Karajan. It will be the first occasion in 40 years that a British orchestra has toured the continent under a noted foreign conductor, a tribute to the ensemble and its founder and artistic director, Walter Legge.

WESTMINSTER ABBEY, scene of special musical events marking the recent holiday period. The Abbey will also be the traditional site for the Coronation of Queen Elisabeth II, expected to take place in about a year, and for which celebratory music is being prepared.

Artists from America

Burl Ives, the American singer of folksongs, made his bow to Britain in a unique broadcast. Accompanying himself on the guitar, he told the story of his life and many of his experiences as an itinerant singer. He is to make a public appearance later. Before he leaves England on a world tour, it is his intention to record a selection of Border Ballads, some of which have survived in America since the early British settlers first introduced them there.

Two famous duo-pianists, Pierre Luboshutz and Genia Nemenoff, delighted an enthusiastic audience at Wigmore Hall in a recital of works for two pianos. Their program comprised music of Bach, Mozart, Chopin, the Haydn-Brahms variations, and they proved welcome visitors to London.

Eisenberg Tours Great Britain

In March and the first part of April, Maurice Eisenberg made a tour of Ireland and England, during which he gave a series of recitals in London presenting his Bach cycle for the first time in England. For this tour, Mr. Eisenberg used the new instrument he has recently acquired, a fine Dominique Montagnana.

The itinerary opened with a concert at Queen's University, Belfast, an event that brought his immediate reengagement for a recital next February for the British Music Society. He also was engaged to return to Belfast about three weeks after to be soloist in the Dvorak Concerto with the Belfast Orchestra.

Appearances in Ireland continued with eight concerts at leading colleges, such as Bryanston, Downe House, Heathfield, Sherborne and others. The cellist writes that he gave his young audiences the finest type of program, including a Bach unaccompanied suite, and that he was amazed at the close attention and warm response.

Crossing to England, Mr. Eisenberg was heard at Oxford University (Balliol College), where he was promptly booked for a return next season; he may give the whole Bach cycle for the students, as well. Later that week, he delivered an illustrated lecture on the monodic works of Bach at Cambridge University. According to Thurston Dart, professor of composition there, he is the only interpretative artist to be engaged in that capacity. The tour culminated with the London recital series, and, in the last week, four master classes in London.

St. Louis Opera Group Bows

ST. LOUIS.—The newly organized Central Opera Association of St. Louis presented Gluck's Orpheus in English as its debut performance in the Wednesday Club auditorium. Walter H. Kappesser, young musical director of the St. Louis Choral Society, is the artistic director and conducted the work. Principal roles were sung by Johanna Zeigel as Orpheus, Dorothea Meredith as Euridice, Virginia Cozean as Amor, while Rosalind Daly portrayed the Happy Shade. Johanne Ens was the solo dancer in the production, the choreography of which was by Marion Ford. There was a choral ensemble of nine men and nine girls. Settings were painted by Frank and Jeanette Muhm. Max Steindel is orchestra manager for the Association, which aims to use professional musicians for every performance. The costumes were by Robert Schmidt of this city.

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ROYAL LISTENERS . . . King Frederick IX of Denmark and the Queen Mother Alexandrine attend Nicolai Malko's concert with the Royal Orchestra, given last Dec. 5. As is well known, the King is himself a conductor and most of the time follows performances with a score.

Malko Honored on European Tour

Nikolai Malko, conductor, recently returned by plane from Amsterdam following an extensive tour of concert and opera engagements in Europe. It opened Sept. 15-30 last when he led the Omroep Orchestra of Hilversum, Holland, in seven programs. Then followed six concerts in Copenhagen with the Danish State Radio Symphony, highlighted with Stravinsky's Oedipus Rex and Symphonie de Psaumes. At the Royal Theatre there he also directed seven performances of a new Eugen Onegin production, two hearings of Petrouchka, and a concert with the Royal Orchestra, attended by the King and Queen Mother (photo appears on this page). At the last hearing of Eugen Onegin the King invited Mr. Malko to his box, where both his Majesty and the two Queens complimented him on his work in Denmark. HMV recordings were also made there with the Radio Symphony.

There followed an engagement at the Teatro Liceo in Barcelona, three performances of Tsar Saltan and Boris Godounoff. Mr. Malko then went to London for four recording sessions for HMV. Returning to Hilversum, he led six programs with the Philharmonic Orchestra, then three performances at The Hague with the Netherlands Opera in Lohengrin. Göteborg, Sweden, was his next stop for ten programs with the Orchestra Society and several broadcasts. A concert with the Stockholm Concert Society, two with the Amsterdam Concertgebouw completed a season of 54 performances and five recording sessions, for which critical acclaim was warm. On June 25, Mr. Malko will open his summer season in Chicago, where he is the musical director of the Grant Park Concerts.

"Met" Ends Season, Departs on Tour

The Metropolitan Opera closed its home season on Saturday evening, April 12, with a special performance of Traviata for the benefit of Haarlem House. In the cast which sang to ovations and many curtain calls were Licia Albanese, Giuseppe Di Stefano, Robert Merrill, Thelma Votipka, Lucine Amara, Alessio De Paolis, George Cehanovsky, Algerd Brazis, and Clifford Harvuot, with Fausto Cleva conducting.

In the final Parsifal of the season, on Saturday afternoon, April 12, Margaret Harshaw took over the role of Kundry for the first time. She sang the work with great clarity and the requisite sensuousness in Act II, and presented an interesting characterization—in general, a distinguished performance. Hans Hopf was a new Parsifal, in general a vocally superior one, excelling in his portrayal of the third act, and establishing his right to rank as an important addition to the roster. Jerome Hines also sang Gurnemanz for the first time this season, sonorously and well, if the character of the aged retainer was somewhat lacking in power. In the Good Friday performance, the previous day, Lawrence Davidson sang Klingsor for the first time.

The final hearing of Verdi's Don Carlo, on April 9, was conducted by Renato Cellini, a member of the company's musical staff. The reading had a large measure of conviction and was successfully integrated; the musical performance gained in its effectiveness as the opera proceeded. Regina Resnik was a new Eboli, and succeeded in giving opulent tones to the role, despite the fact that it is usually sung by a mezzo. Eleanor Steber took over the role of Elizabeth for the first time this season, and Robert Merrill was heard as Don Rodrigo, the role in which he scored last year.

Henry L. Scott's Touring Schedule

Henry L. Scott, pianist and exponent of concert humor, returned in April from a tour which, since early January, had included appearances as far as the West Coast and Florida. Mr. Scott has opened his own management office in Tivoli-on-Hudson, N. Y., where Margaret P. Feierabend is his personal representative. Mr. Scott has divisional managers in Boston, Chicago, Atlanta, Topeka, Council Bluffs, Beverly Hills, Minneapolis, Toronto and Winnipeg.

Mannes School Radio Concerts

Four radio concerts will be given by the Mannes Music School over WNYC during May—May 7, chamber music by faculty and students; May 14, concert by the Mannes Choral Group under Sam Morganstern; May 19, concert shared between the Mannes Orchestra under Carl Bamberger, offering the world premiere of Gagliarda, work for chamber orchestra by Alvin Leonard Epstein, winner of the school's Young Composer Contest, and the Opera Workshop which will give Strauss' Ariadne auf Naxos in concert form; and May 28, a Viennese Night featuring the orchestra under Mr. Bamberger, and faculty and students of the opera department, with Ralph Herbert, baritone, heading the faculty soloists. All the broadcasts, with the exception of that of May 7, will be repeated on the subsequent evening before a regular audience in the school's Concert Hall.

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Menotti's Amahl Staged At N. Y. City Center

The New York City Opera Company gave the first Manhattan stage performances of Menotti's Amahl and the Night Visitors, the premiere taking place on April 9. Judging from the overwhelming success, the work has come to stay in the operatic repertoire. If one had thought that some of its sentimental appeal via television was owing to the Christmas season, this contention was proved wrong. For even in the midst of everyday hustle and bustle, and on a double bill with the same composer's The Old Maid and the Thief (which had its thirteenth hearing at City Center) the intimate magic of the opera exercised its sway. The warming simplicity of the tender story, and the moving, simple music, which flows from and speaks to the heart, was potently felt in a performance that left little to be desired.

The setting by Eugene Berman and the costumes are delightful and provide the most convincing background for Mr. Menotti's masterly staging of the work. Thomas Schippers, the conductor, gave the score an interpretation of understanding and convincing musicality, and led the singers with sovereignty. Of the singers, Chet Allen as Amahl repeated with the greatest success his delineation of the lead part, Rosemary Kuhlmann, who also made her City Center debut, gave her part of the Mother added meaning in the stage performance. The Three Kings in their resplendent robes were beautifully sung and characterized by Michael Pollock, Lawrence Winters, and Richard Wentworth. William Starling was the Page. A special word of praise belongs to John Butler, who staged the dances. His utilization of the small space for the expressive dance of the shepherds, excellently interpreted by Mary Hinkson, Marc Breaux and Glen Tetley was admirable, as was the work of the chorus.

In the preceding opera, The Old Maid and the Thief, Adelaide Bishop, Mary Kreste, Ellen Faul and Andrew Gainey were the excellent partners in the amusing lyric comedy.

Another aspect of the evening was that both the operas had been commissioned by NBC, the latter for radio and Amahl for television. In both cases the procedure was well justified by the result, and in the parable of the Three Kings and the crippled boy it produced one of the rare though simple gems of contemporary opera. H. W. L.

Chenier Revived at City Center

Andrea Chenier by Umberto Giordano was the third new offering of the New York City Opera Company's spring season, on April 16. The revival of this work after four years proved an effective medium with which to exhibit the qualities of a few of the company's gifted artists.

The opera as such is slightly faded. It was written in 1896, the same year which saw the world premiere of Puccini's Boheme. One is made aware of the great difference between a work of genius and one of talent. While Puccini seems to continue the line of Verdi, Giordano roots more in Meyerbeer's tradition of the grand opera. There are many pages of empty pomp and circumstance, interspersed with genuinely fine lyric passages such as the aria of Gerard, T'odio case dorate, or his famous Nemico della patria, Madeleine's La mamma morta, or Chenier's various lyric utterances. These include Un di al'azzuro spazio and Si fui soldato; also his last aria, Come un bel di di maggio, and the closing duet with Madeleine.

In David Poleri, the City Center has a tenor with the vocal means to be a telling interpreter of these musical ideas; he sang and acted the role of Chenier persuasively. Walter Cassel was brilliant musically and histrionically as Gerard. Herva Neill, as the heroine, sang effectively for much of the evening. Jon Geyans as the revolutionary Mathieu impressed with his fiery interpretation of the part. Edith Evans was successful as Bersi. Margery Meyer as Contessa de Coigny, and Mary Kreste as La Vecchia, in the moving scene before the tribunal also were valuable assets to the cast. Richard Torigi, Luigi Vellucci, Nathaniel Sprinzena, Richard Wentworth, Emile Renan, Michael Pollock, replacing Arthur Newman, and Michael Arshansky completed the ensemble, which was firmly led throughout the evening by Julius Rudel, the conductor. He also had full command of his orchestra and chorus. In the late H. A. Condell's settings, Theodore Komisarjevsky staged the work with the routine of long experience. H. W. L.

Pittsburgh International Fete

PITTSBURGH, PA.—The first Pittsburgh International Contemporary Music Festival, of ten concerts, will be held in this city, Nov. 24 to 30. The festival is planned in connection with the International Art Exhibit, held for many years at Carnegie Institute. Two of the concerts will be given in Syria Mosque, the remainder in Carnegie Music Hall. Four programs will be presented by the Pittsburgh Symphony, under William Steinberg; and there will be other events by choruses of the city, chamber music groups, and a concert of clavichord, piano and organ. A Congress of Critics of different arts from various cities will also hold sessions.

An international jury of composers, conductors, critics and musicologists has been invited to submit a list of composers deemed most significant in the second quarter of the 20th Century, and the programs will be selected from their works by a program committee composed of Frederick Dorian, Walter Ducloux, Herbert Elwell, Howard Hanson, Hans Rosenwald, William Schuman, Nicolas Slonimsky, William Steinberg and John Vincent. The festival will be financed by a grant from the A. W. Mellon Educational and Charitable Trust, administered by Carnegie Institute and the Pennsylvania College for Women as co-sponsors. Roy Harris, composer, has been appointed executive director, with Carl Jeffries, Controller of Carnegie Institute, as secretary-treasurer. A Civic Participation Committee of Pittsburgh musicians and other leaders is being formed.

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Milhaud and Fitelberg Operas Presented at Publishers' Concert

The League of Composers (the Publisher-Artist Project), in cooperation with the Edward B. Marks Music Corporation, were hosts to a large audience in the auditorium of the Juilliard School of Music on March 30. A panel discussion on Opera in the United States Today and Tomorrow was preceded by performances of two one-act operas—Henny Penny, a work for children by Jerzy Fitelberg, and the premiere in this country of Darius Milhaud's adaptation of a thirteenth century piece of Adam de la Halle—The Play of Robin and Marion. Henny Penny, capably performed by pupils of Hunter College Elementary School and with the Orchestra of the College of the City of New York, is the familiar nursery tale about the sky falling, told in piquant, contemporary musical idiom; Fritz Jahoda directed. Robin and Marion, put on by the Juilliard Opera Theatre, Frederic Cohen, director, and Frederick Waldman, associate director, has a score replete with the characteristic charm that Milhaud's music has for his devotees, flavored with the cadences of pre-Renaissance expression. The English libretto is by Roger Maren. Staging was done with great skill, with especially fine costuming, all by Freddie Wittop, except Marion's dress which was by Eileen Holding. Undoubtedly the most effective stage horse of many seasons was the gaily caparisoned steed of The Knight.

VILLAINY IN THE ASCENDANT . . . Scene from Robin and Marion. Marion is torn from her beloved by the mounted Knight.

Felix Greissle was moderator of the panel, which took place on the stage, the members sitting around a table. Participants were Peter Herman Adler, Marc Blitzstein, Frederic Cohen, Aaron Copland, Norman Dello Joio, Herbert Graf, Gian-Carlo Menotti, Douglas Moore and Virgil Thomson. The absence of new American works from the major opera houses was, of course, dweit upon, and Mr. Graf kept busy answering for the Metropolitan. Tribute was paid the schools as an available proving ground for native composers. M. L. S.

Philharmonic Ensemble Finale

The third and final concert of the Philharmonic Chamber Ensemble, given at the Theresa L. Kaufman Auditorium on April 12, was attended by a capacity house which greeted the performers enthusiastically. The organization, composed of members of the New York Philharmonic-Symphony, was heard in two quintets, the Johann Pezel Suite No. 4 from Hora Decima and Giovanni Gabrieli's Canzona Per Sonare, performed by Messrs. Ware, Smith, Pulis, De Intinis and Bell. Beethoven's String Trio, op. 9, No. 3, was played by Messrs. Andreasson, Zaratzian and Joachim, and the Roussel Trio, op. 40, by Messrs. Wummer, Sabinsky and Stutch, concluded the first half of superbly performed works.

The latter part of the concert was devoted to the seldom-heard Octet in F Major, op. 166, by Schubert. In six short movements, it is scored for two violins, viola, cello, bass, clarinet, bassoon and horn, and was played by Messrs. Weiner, Andraesson, Davis, Sophos, Zimmerman, Drucker, Zegler and Singer. Under the baton of Dimitri Mitropoulos it was given an exquisitely sensitive performance, which merited the many bows the music-wise audience forced conductor and artists to accept. S. B. M.

Goldstein for New Orleans

Nathan Goldstein has been engaged as the new concertmaster of the New Orleans Symphony by the recently appointed conductor of the orchestra, Alexander Hilsberg. Before and after the season there, he will continue with his solo career. Mr. Goldstein will also appear as featured soloist with the New Orleans Symphony next season.

N. Y. College of Music Schedules

The New York College of Music, Dr. Arved Kurtz, director, announces that accelerated, refresher and special courses will be given in addition to the regular curriculum during the 1952 summer session, June 23 to Aug. 2. This year the college offers courses especially designed for teachers, professional musicians and advanced students: Mechanics, Hygiene and Psychology of the Voice, given by Dr. Friedrich S. Brodnitz, ear, nose and throat specialist, of special interest to teachers of voice and professional singers; Symposium of Music Criticism and Styles, given by Dr. Marion Bauer, composer and New York editor of The Musical Leader; Lieder Seminar, under Ruth Kisch-Arndt, vocal teacher and coach, authority on Lied interpretation; Master Class in Development of Piano Styles under Leslie Hodgson, of interest to advanced pianists and teachers of advanced pupils; Piano Pedagogy, given by Consuelo Clark, designed for teachers and prospective teachers; Opera Ensemble, under Siegfried Landau, conductor, composer and coach, providing students with daily, intensive coaching in Italian, German and French operatic repertoire.

As in former years, the college is offering individual instruction in all branches of music, and courses in the regular curriculum. Students for individual instruction may enter at any time.

The fifth concert in the Great Masters Series of programs at the New York College of Music was given on April 6 by artist-students of the college under the guidance of Leslie Hodgson, associate director and member of the piano faculty. Music of Brahms and Chopin was featured.

The sixth in this series presented music of French composers, and was given by artist-pupils of Marinka Gurewich, member of the vocal faculty.

Opera Premiere in Louisiana

The Snow Queen, an opera with music by Kenneth Gaburo, and libretto adapted by Margery Wilson from Hans Christian Andersen's story, was given its premiere as the final production in the 25th season of the Lake Charles, La., Little Theatre. Both are members of the McNeese State College faculty. Rosa Hart, director of the theatre since its inception, was general production coordinator, and the musical direction was assumed by Mr. Gaburo and Florence Evans, of the music faculty.

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Monteux Is Feted at His Coast Farewell

By Charlotte Hiller

SAN FRANCISCO.—Pierre Monteux's impending departure from the post held for 17 consecutive seasons, as permanent conductor of the San Francisco Symphony Orchestra, put in clear relief his accomplishments as well as the response he has had from orchestra and community. The concerts were sold out and the audiences seized every opportunity to show the master their appreciation and gratitude.

Monteux received many honors, such as a silver life membership card in American Federation of Musicians Local 6, valued gifts from his orchestra, from the Music Critics Circle and from Music Association officers. J. D. Zellerbach, executive vice-president of the Symphony Association, announced during a concert intermission the receipt of an anonymous gift of $25,000 to establish a pension fund for orchestra members. Monteux, responding to the ovation at his last concert, told the audience that he will not say goodbye but *au revoir*, and that he will always remember "you of San Francisco and my orchestra."

Plan $350,000 Memorial Hall

Pierre Monteux was feted at a dinner at the Bay Meadows Turf Club on a recent weekend by music lovers of this area, who raised $35,000 toward the proposed $350,000 Centennial Memorial Auditorium at the College of Notre Dame in Belmont. The auditorium will serve to house cultural activities on the San Francisco Peninsula, which stretches south from the city and boasts steadily increasing population. A part of the hall will be named the Pierre Monteux Section.

The next to last Monteux concert opened with a short new symphonic overture by Rudolph Ganz, titled "Laughter, Yet Love." It also presented pianist Jascha Spivakovsky for the first time here in Brahms' Second Piano Concerto, which can sound ever so much more clean, beautiful and subtle than it did in this pianist's interpretation. Richard Strauss's tone poem Don Quixote showed the orchestra at its collective best and displayed the solo stature of several of its members, particularly of cellist Boris Blinder.

Ninth Symphony Impresses

As Mr. Monteux has done for several seasons, he again programmed Beethoven's Ninth Symphony for the final concert. This work, so close to his heart, never sounded more movingly mystic, yet serene, under his leadership. The Municipal Chorus, Hans Leschke director, and the University of California Chorus, led by Edward B. Lawton, were excellently prepared and sang magnificently. The quartet of gifted young singers, Phyllis Moffet, soprano; Jean Bonacorsi, contralto; Caesar Curzi, tenor; Donald Gramm, basso, added much to the inspiring vitality of the performance. César Franck's Symphonic Variations preceded the Beethoven, with Agnes Albert the competent, fine piano soloist.

Gretchaninoff Premiere

The San Francisco String Quartet (Naoum Blinder, Frank Houser, violins; Ferenc Molnar, viola, and Boris Blinder, cello) at its third concert this season offered Mozart's Quartet No. 14 (K. 428) and Brahms' rarely heard, searching op. 67, No. 3. After intermission they were joined by guest artist Maria Kurenko, soprano. Most interesting were Three Roman Sonnets by Gretchaninoff, dedicated to Mme. Kurenko and performed for the first time. They were rich in substance and revealed the composer's great skill in writing for the combination of voice, piano and strings. Chausson's Chanson Perpetuelle, also employing piano and strings with voice, was much smaller in scale and rather monotonously introverted in character. The group opened with Virgil Thomson's Stabat Mater for soprano and string quartet, a work interesting for its rather conservative instrumental, and more independently contemporary vocal, writing. A novelty, Fishing for the Ring, by Ildebrando Pizzetti, was the charming, rather light-weight concluding number. If Kurenko's singing lacked some of its familiar brilliance and natural ease, it has lost none of its intense musicality and interpretative power. The able pianist for the Chausson and Gretchaninoff works was Don Jones.

Organ and Choral Concerts

Difficult to attend regularly and review are the weekend organ concerts at the Palace of the Legion of Honor, in Lincoln Park, one of the most beautiful scenic spots of the city. They take place for one hour on Saturday and Sunday afternoon, are city-sponsored and admission-free. Early this year Richard Purvis, organist of Grace Cathedral, and Ludwig Altman, organist of Temple Emanu-El, were appointed on alternate weekends to fill the vacancy created by Udo Waldrop's death last year. The attendance at their concerts seems steadily increasing. The programs, carefully planned and explained in short, informal talks, are of interest to both the musically informed and the uninitiated.

At Mr. Altman's Easter Sunday recital, the audience overflowed into the galleries of the museum from the crowded auditorium, to hear a program of Bach, Messiaen, and Pergolesi. Under its skilled and alert director, Madi Bacon, the San Francisco Boys' Chorus and the organist performed Pergolesi's Stabat Mater. Originally founded on Gaetano Merola's suggestion mainly for the benefit of the San Francisco opera season, the chorus receives a year-round, thorough musical training from Miss Bacon which qualifies it for more extended and subtle work than that needed in Carmen or La Boheme. The youngsters enjoy good singing, and the soloists in the Stabat Mater displayed a remarkable understanding of their musical parts.

Ojai's Sixth Festival

OJAI, CALIF.—The sixth consecutive Ojai Festival will present five events, May 30-June 1, alternating between Nordhoff Auditorium and the Ojai Civic Center Park. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, returns as musical director after a season's absence. He will conduct the Ojai Festival Chamber Orchestra in outdoor concerts, and a pair of children's concerts in the Ventura Junior College Auditorium. Also returning are Szymon Goldberg, violinist, and Nikolai and Joanna Graudan, cello and piano duo, who will be heard in an evening of trios. There will be a "Theatre Night," and a lieder recital by Rose Bampton. The official opening of the festival is scheduled for May 29, at the annual meeting of the members of Ojai Festivals, Ltd.

Horowitz to Mark 25th Anniversary

The 25th anniversary of Vladimir Horowitz's American debut with the New York Philharmonic-Symphony will be marked on Jan. 12, 1953, when he repeats the Tchaikovsky B flat minor Concerto, in which he bowed, with the same orchestra in a gala concert at Carnegie Hall. He will donate his services for the benefit of the ensemble's Pension Fund, and Dimitri Mitropoulos will conduct.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulis conducting, April 10, E.—Mendelssohn's Elijah was presented with the assistance of the Westminster Choir (John Finley Williamson, director) and soloists Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor, and Desiré Ligeti, bass-baritone.

Not only in the musical reading but in the visual presentation, the work was given a semi-theatrical appearance. Surrounding the orchestra were scaffolds on which the chorus, clad in red robes, was placed in a half-circle. The singing was accompanied by gestures of grief, pleading and praying, in accordance with the text. The soloists were seated on elevated platforms on both sides of the proscenium and behind the orchestra. This reminded one a bit of the medieval mystery play, a device quite effective and appealing to the eye.

However, the procedure seemed to stress the more superficial effects of the work, and a straightforward reading would have done more justice to the composition. Mendelssohn's music draws its greatest impact from its melodic flow, the romantic feeling and the craftsmanship with which the composer builds his choral ensembles and vocal numbers.

The chorus sang admirably, with great discipline, tonal beauty and dramatic impact. The orchestra, often too loud, played with sweep and plasticity. Of the soloists, Richard Tucker enchanted the listeners with his magnificent voice, as did Martha Lipton, whose rendition had real dramatic power. Frances Greer also sang with taste and vocal impressiveness. Desiré Ligeti, in the title part, was vocally not an ideal representative. The voice seemed too light and not dark enough, so that in the arias Lord God of Abraham and It Is Enough, the dramatic impact was not fully realized. There also were definite faults in pitch at times, especially in the beginning, though his whole interpretation grew in power during the evening. H. W. L.

April 17, E.—The last week of the Philharmonic-Symphony's season opened with Artur Rubinstein as soloist in a rarely heard work dedicated to this pianist, Karol Szymanowski's Symphonie Concertante for piano and orchestra, No. 4, op. 60. The score is neo-romantic, the harmonic shadings and the orchestration being its main attractions. It gives the piano only second place and allows the orchestra to dominate. However, with a "personality" like Mr. Rubinstein at the keyboard, the solo contribution gained in impact and importance. As his second offering he played Liszt's Concerto in E flat, often called hackneyed; but in this artist's interpretation new light was shed on the familiar score and it became an exciting and provocative pianistic experience. A long ovation rewarded the soloist.

The concert opened with the first performance by the Society of Handel's Concerto in G minor for organ and orchestra, No. 3. Edouard Nies-Berger was the sensitive soloist, and the classic splendor of the work was realized with greatest impressiveness by the organist and the nobly playing orchestra.

Brahms' Symphony No. 3 completed the list. Inclined to dramatize and accentuate music in general, Mr. Mitropoulos in this reviewer's opinion went too far. It is, after all, not necessary to alter tempi clearly indicated by the composer, for a change of this kind endangers the character of the symphony, as when the Allegro became a leisurely Andante. Still, there were some interesting nuances in the reading, and it was warmly received. H. W. L.

National Orchestral Association, Leon Barzin conducting, April 14, E.—The finale of the organization's 22nd season presented a spectacular event, when the Berlioz Requiem (Grande Messe des Morts, op. 5) had its first New York hearing since 1941, with the assistance of the Dessoff Choirs and Lawrence Avery, tenor. This grandiose work, which embodies both its composer's theories of large-scale ensembles and his seeking for rare effects of instrumentation and voices, required the stationing of three additional brass groups in the side and rear balcony, as well as the main one high in the rear of the stage platform. When these units added their voices (as in the Tuba Mirum and some parts of the Lacrymosa) the effect was thrilling. This despite the fact that the units, with their three deputy time-beaters, did not always coalesce ideally. The vocal performance excelled in the more placid and melodic passages, such as parts of the Quaerens Me. The performance was an ambitious undertaking, and it may be that at future repetitions, greater smoothness might be achieved. In any case, what was offered spoke well for Mr. Barzin's training of his youthful instrumental charges. The audience, while moderate in size, was enthusiastic. R. M. K.

April 12, A.—The third and last concert devoted to violin concerti in the Gabrilowitsch Memorial Series presented Mischa Elman again as soloist with the National Orchestral Association, Leon Barzin conducting. On the program were the Wieniawski D minor, the Mendelssohn and the Tchaikovsky concerti.

Philadelphia Orchestra, Eugene Ormandy conducting, April 15, E.—Mr. Ormandy closed the Philadelphians' New York series with a program containing Howard Hanson's A Short Symphony and Honegger's symphonic psalm, Le Roi David. Assisting in the latter were the excellent Temple University Choir, trained by Elaine Browne, with Walter Abel as the accomplished narrator.

Mr. Swanson's work, which received the New York Music Critics' Circle award for a symphonic work in 1951-2, has stood up well under repeated hearings. This is because of the transparency of the construction, the distinction of its thematic material, and its interesting

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treatment. The composer bowed with the conductor after the lucid, if somewhat too sumptuous reading.

The Honegger choral score, which has a text by René Morax, and was first given in Paris in 1923, has had frequent hearings in this city. It again proved a highly dramatic work. Its exquisite choral writing was appreciated in a performance that was vigorous and of the utmost tonal beauty. The choir's singing ran a wide dynamic gamut, from the finest piano effects to thunderous fortissimos. Mr. Abel's linking of the musical passages by narration was most successful. Among the soloists, David Poleri, tenor, excelled; others heard were the soprano Theodora Brandon, the contralto Beverly Ann Woiff, and the soprano Helen Colbert, outstanding as the Voice of the Angel. William R. Smith was at the organ. In sum, a masterly performance in which Mr. Ormandy was, naturally, the guiding spirit. The new season of the organization here will open on Oct. 14. H. W. L.

Collegiate Choral, Robert Shaw conducting, April 13, E.—Another concert of the Choral Masterwork Series opened with the smaller ensemble, the Robert Shaw Chorale and the concert orchestra offering Bach's Cantata No. 4 (Christ lag in Todesbanden). It was a lucid performance of a work, which, in its simplicity and contrapuntal mastery, stands among the finest pieces of choral literature.

The balance of the program was devoted to Bernard Rogers' oratorio The Passion. The work was heard before in New York at the Juilliard School, where Mr. Shaw conducted it in 1949 with the Juilliard Chorale and orchestra. This time the Collegiate Chorale, the Robert Shaw Chorale and the RCA Victor Symphony Orchestra joined forces in an impressive and devoted rendition of the composition. Mr. Roger forgoes any theatricality, though his style is dramatic and telling in its climactic developments. But the whole action is set apart from the outward events which make up the great story which leads to the Crucifixion and Resurrection. The human element—and the, so to speak, eternal values—are stressed in word and music; the entire work is a moving sermon on faith, dignity and truth. The performance, in which Benjamin DeLoache sang The Voice (Christ) and Raymond Keast, Pilate, his antagonist, with many members of the chorus in smaller assignments, was deeply moving. It conveyed the work in its genuine honesty and with all its emotional impact. H. W. L.

Columbus Boychoir, April 18, E.—The Columbus Boychoir presented a concert of interest, with Herbert Huffman directing. Donald Bryant was the capable assisting artist, playing the C major, E major and A minor Etudes of Chopin. Edna Phillips played skillful harp accompaniments for the group of Benjamin Britten carols.

A splendid and varied program was offered by the young choristers, opening with 17th century compositions by Lotti, Vittoria and Leisring, and including the Stabat Mater of Pergolesi. The instrumental quartet accompanying the latter was composed of Rachmael Weinstock, violin; Joseph Kovach, violin; Nicholas Harsanyi, viola; Otto Deri, violoncello. The humorous one-act Mozart opera, Bastien and Bastienne, in costume followed, in which the young singers performed remarkably well, vocally and histrionically. The program concluded

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NEW YORK CONCERTS

(Continued from preceding page)

with three numbers from Bartok's Six Hungarian Dances, and the impressive Carol group, A Ceremony of Carols by Benjamin Britten. The choral work throughout was marked by clear-toned singing of lovely and substantial quality, excellent diction and pitch, subtlety of phrasing, and adherence to ensemble balance under Mr. Huffman's competent conducting. L. C.

TOWN HALL

Felice Takakjian, April 5, E.—The young pianist's musical talent was best displayed in shorter pieces, such as the two Chopin Waltzes, in A flat, op. 69, No. 1, and G flat, op. 70, No. 1. Here her pianism was more consistently fluent and stylish than in lengthy compositions, such as the Bach-Liszt G minor Fantasy and Fugue, the Beethoven "Waldstein" Sonata, and the Chopin Fantasy. Despite considerable understanding and skill, her playing of the larger forms occasionally became episodic or laborious. Particularly in the "Waldstein," she resorted to excessive fluctuations of tempo, and her articulation of some inner rhythms was not robust or clear enough. But Miss Takakjian's admirable abilities were again fully revealed in a group of first performances. Hovhaness' Farewell to the Mountains had rhythmic ingenuity, poetic imagination, and a suggestion of incantation. Servantziantz' Three Armenian Rustic Dances were charming, traditional settings of lively Eastern European folk melodies. Eugene Zador's Bagatelle combined showy elements of toccata and waltz-caprice in debonair fashion. E. B.

Grace Harrington, N. Y. debut, April 8, E.—Works by Bach, Beethoven, Chopin, Prokofieff, Ravel, and Haieff were vehicles for the pianist's demonstration of strong and individual musical ideas. Forms were delineated by an emphasis on rhythmic elements, even by considerable overemphasis. There were sturdy lines in the final fugue of the Bach G minor Toccata and a soaring arch and fiery spirit in the Chopin B flat minor Scherzo, despite some overpedaling and tonal hardness. While preferring power to delicacy, Miss Harrington was not able to suppress roughness in many sounds. The vigorous accentuation of underlying and metric factors in the Prokofieff Sonata No. 7 and the end movements of the Beethoven "Pastoral" Sonata, op. 28, caused a certain loss of melodiousness and balance. E. B.

Robert Floyd, N. Y. debut, April 9, E.—Winner of the National Guild of Piano Teachers' Young Artists Competition, Mr. Floyd, of personable charm and youthful vigor, made his local bow to an appreciative audience. He proved better than average caliber, not "just another pianist." An intelligently chosen agenda of works designed to display both the pianist's interpretative versatility and technical prowess was presented. His printed offerings were: Toccata in C major, Bach-Busoni; Sonata in D minor, op. 31, Beethoven; Sonata in B flat minor, op. 35, Chopin; Homage a Rameau, Debussy; Four Anniversaries, Bernstein; Passacaglia, Piston; Toccata, op. 11, Prokofieff. Atonality sounded forth from the final three items, of which Prokofieff's held a succession of technical feats easily negotiated by Mr. Floyd. The Chopin Sonata shone resplendently, the familiar Marche Funèbre receiving reverential consideration. The rigid technical and strict tempi demands of the opening Bach-Busoni opus appeared not to disturb the equilibrium of the poised young artist, who played demanded encores. H. I. B.

Wanda Landowska, April 14, E.—The well-nigh incomparable harpsichordist demonstrated her splendid musicianship in several masterpieces by Bach and various shorter works by Chambonnières, Rameau, Le Polonais, Picchi, and Byrd. To everything she brought vitality, rhythmic grace, and that wonderful integration of color into structure that is virtually her trademark. Even the stateliness and daintiness of lesser Baroque and Renaissance music acquired an added loveliness and strength through her interpretation. Still her most impressive readings were from Bach—the Prelude, Fugue and Allegro in E flat major and three Preludes and Fugues from The Well-Tempered Clavier, in G minor (Bk. I), D minor and F minor (Bk. II). In them one sensed an imperishable art, balanced and measured, yet moving through time. It is seldom that one is privileged to hear such subtle, poetic, or majestic forms so carefully, thoughtfully and powerfully projected. E. B.

Apollo Boys Choir, April 15, E.—The Apollo Boys Choir of Palm Beach, Florida, conducted by its founder, Coleman Cooper, and composed of approximately 25 sopranos and altos, was heard in concert for the benefit of the Spence-Chapin Adoption Service. The featured number on a well-arranged program was an outstanding performance of the Virgil Thomson Mass for Treble Voices and Percussion. The program also included choral works by Byrd, Palestrina, Handel, Bach, Haydn, Mozart, di Lasso, Schubert, Gounod, Humperdinck, Golson, and other composers.

The singing of the youthful chorus, which included a dark-toned alto section, was praiseworthy from the standpoints of tonal clarity, uniform adherence to pitch, and convincing display of musicianship. At times the tonal quality of the sopranos was almost ethereal in its fineness, and yet in all instances the blend with alto voices was a balanced one. Three young soloists, Emery Moore, Larry Turns and Johny Stoval, presented well received performances. Mr. Cooper's directing was at all times musicianly and sympathetic. Bert Hallock served well as the assistant conductor. A. Pollock was the percussionist. L. C.

Judith Doniger, April 16, E.—The soprano collaborated with her proficient accompanist, Leo Taubman, in offering new and unfamiliar works. Among the novelties, the longest was Ned Rorem's Cycle of Holy Songs, "being a sort of sonata on Four Psalms," with plain and solemn lines that tended more towards supple declamation than lyricism. In Virgil Thomson's The Tiger, insistent intensification of the meter of the text helped attain vigor, but divested the famous Blake poem of some of its mystery and mysticism. David Diamond's If You Can't was a quaintly sophisticated development of a "blues' pattern. Ernst Bacon's The Little Stone was delicately framed and sweet. Besides the above and five Richard Strauss Lieder, the program included arias and songs by Berlioz, Chabrier, Mendelssohn, Honegger, and Cowell. Miss Doniger's singing often became overdramatic and explosive. But at its best her voice was rich and warm, and she approximated well different styles and moods. E. B.

CARNEGIE RECITAL HALL

Jean Bradley and Thomas Belbas, April 1, E.—Appearing in a program of solos and duets, the soprano and the tenor offered excellent, well-trained vocal work, as well as basic endowments of superiority. Mr. Belbas' tones were satisfactorily placed and he was able to demonstrate bel canto smoothness and command of line in Italian songs and works of Brahms. Miss Bradley exhibited a fluently produced voice, despite some lack of warmth in her recital offerings. Their duets were sung with youthful ardor and won enthusiastic receptions from the audience. F. Y.

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AT FIFTH ANNUAL MIDWEST SYMPOSIUM FOR STUDENT COMPOSERS, held at the Cincinnati College of Music, April 7-9, in addition to seven midwest music schools, delegations attended from Yale University and the University of Southern California, making this the first "coast to coast" Student Symposium held in this country. On April 9, an orchestra composed of 85 players from the participating schools performed works of student composers under Roland Johnson, of the College of Music, and C. Hugo Grimm, of the Cincinnati Conservatory of Music. Lower row, l. to r., Dr. Eugene J. Selhorst, Dean, College of Music of Cincinnati; Dr. John Lowell, Dean of Theory Department, Univ. of Michigan School of Music; Bernhard Heiden, Dean of Composition Department, Indiana Univ. School of Music; J. M. Bishop, Director, Conservatorium of Music, Adelaide, Australia; Homer Keller, Michigan Univ. School of Music. Upper row, l. to r., Dr. Felix R. Labunski, General Chairman of Symposium and professor of composition at the Cincinnati College of Music; Ross Lee Finney, Professor of Composition and Composer-in-Residence, Univ. of Michigan School of Music; Alexander Tcherepnin, Professor of Composition, DePaul Univ. School of Music; Halsey Stevens, head of Composition Department, Univ. of Southern California School of Music; Robert MacKinnon, composer and head of the delegation of Yale School of Music.

Boston Symphony "Previews" Tour

By Jules Wolffers

BOSTON.—A preview of the Boston Symphony Orchestra's European tour was given for the next to final subscription series audiences when Pierre Monteux conducted some of the music he will present abroad. Mr. Monteux will share the almost daily conducting stint of the rigorous month-long tour with the orchestra's regular director, Charles Munch.

Monteux showed his mastery of contemporary music in this program. In addition to the opening Mozart "Jupiter" Symphony, three countries were represented—Holland with William Pijper's Symphony No. 3, France with Milhaud's Suite No. 2 from Claudel's Protée, and the U.S. by William Schuman's Symphony No. 3. The Pijper work made an extremely agreeable impression for this first Boston hearing, and in fact the entire concert was expertly performed.

St. John Passion Sung

For the previous week's concert (the 22nd pair) Charles Munch gave a splendid exposition of Bach's St. John Passion. One has seldom heard a more thoughtful and controlled interpretation from the conductor. If one had previously felt that Mr. Munch was not particularly at home in liturgical music, this performance changed one's mind completely. A fortunate choice of soloists added the final touch to the fine work of the orchestra, the Harvard Glee Club, and the Radcliffe Choral Society. The singers were David Lloyd, Mack Harrell, Gladys Spector, Mary Davenport and Edmond Hurshell. Assisting instrumentalists were Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba, and E. Power Biggs, organ.

Associate conductor Richard Burgin scored at the 21st pair. While the opening Handel Concerto Grosso in D minor received a somewhat perfunctory reading, Prokofieff's Chout ballet suite and the Tchaikovsky Fifth were done with energy and in correct style.

Some charming recitals have enlivened the season's closing stretch. At Jordan Hall the Bel Arte Trio packed the house with Beethoven, Hindemith and Mozart. The performers showed the artistry and fine ensemble to be expected of such executants as Ruth Posselt, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello. . . . In the same hall, the young Latvian duo-pianists, Ingrida and Karina Gutbergas, showed considerable achievement and good future potential in their first American appearance. Their program of Bach, Reger, Ingemar Liljefors, Milhaud and Liszt displayed expert ensemble and a good feeling for style. . . .

School Events

There has been much school activity. Boston University presented a whole list of events in its annual festival of music—the University Orchestra under Francis Findlay, the Concert Band with the same conductor, Beethoven's C Major Mass, directed by Allen Lannom, all at the Haydn Auditorium, and at Jordan Hall, Mendelssohn's Elijah, directed by James R. Houghton, fresh from his European trip with the University Glee Club. . . . The New England Conservatory gave a large audience at Jordan Hall an accurate traversal of Honegger's King David ,among many other concerts. . . . At Harvard, the Bennington Ensemble came down from Vermont to give its Paine Hall hearers works by Loeillet, Ruggles, Bach and Ravel. Individually and collectively, Orrea Pernel, violinist; George Finckel, cellist, and Julian de Gray, pianist, showed admirable aspects of musicianship.

And for those who have been wondering what will happen to the Boston Pops with the Boston orchestra in Europe, Arthur Fiedler will conduct four nights weekly with a picked substitute orchestra until the regular men get back in June. Then, nightly concerts as usual.

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musical
COURIER

MAY 1, 1952

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Louisville Orchestra In Novelty by Luening

LOUISVILLE, KY.—The recent Louisville Orchestra program exclusively of 20th century music, some of it controversial, produced several critical letters to the local newspapers. The storm subsided when it became known that the concert did not reflect any change in the musical policy, that the commissioning of new works would continue, but that the balanced programs of new and classical music would be maintained.

The season of the orchestra came to an end in a quieted atmosphere on March 5. William Kapell was the soloist in Rachmaninoff's Rhapsody on a Theme of Paganini. Excellently supported by the orchestra under Robert Whitney, he gave a mature and brilliant interpretation which caused fervent applause. The evening opened with a repeat performance of Villa-Lobos's The Origin of the Amazon River, a symphonic poem which had its world premiere several months ago here, and again left a good impression with the audience. Haydn's symphony in E flat, No. 99, was given a lucid and appealing interpretation by Mr. Whitney.

The world premiere, last of this season, was Otto Luening's Louisville Concerto, heard under the composer's baton. The name has nothing to do with its contents, but expresses the fact that it was commissioned by the Louisville Philharmonic Society. The work, in three short movements, Allegro moderato, Allegretto, and Allegro con spirito, is skillfully orchestrated, and has ear-appealing melodies, but seems to lack serious substance. Yet the audience did not seem to mind.

Chamber Music Events

The chamber music season came to an end with the Budapest String Quartet, presented by the Chamber Music Society. Mendelssohn's D major quartet, op. 44, No. 1, opened the program; although flawlessly played, it seemed to be somewhat on the cool side. Barber's Quartet in C minor followed (the slow movement is the well-known Adagio for Strings); the four artists showed their affection for this work, one of the finest of the new American chamber music, by an interpretation of utmost warmth and tenderness. Inevitably, the climax of the evening was an excellent rendition of Beethoven's F major quartet, op. 59, No. 1. Prolonged ovations were given by the usual sold-out house.

The Berkshire Quartet (resident at Indiana University, and consisting of Urico Rossi, Albert Lazan, violins; David Dawson, viola; Fritz Magg, cello), was presented by the Jennie Gebhart Hedden Music Study Club at New Albany, Ind., March 24. Mozart's D major quartet, Bartok's quartet No. 1, op. 7, two movements of Schubert's D minor quartet ("Death and the Maiden"), and Hugo Wolf's Italian Serenade were on the program. This quartet is a well integrated and balanced group of fine artists; the playing was well-nigh flawless and most spirited, the interpretation brought to light not only the various styles but also the beauties of the works.

DR. HANS F. KUPPENHEIM.

AUDITIONS WINNER . . . Robert Kircher, baritone, chosen in the Aria Auditions of the Cincinnati Summer Opera to appear with that organization this summer. Mr. Kircher's teacher is Robert Powell of the artist voice faculty of the Cincinnati Conservatory of Music. This is the third consecutive year in which artist-pupils of Mr. Powell have won this honor. The others were Cecilia Ward and Kreusi Westbrook. Mrs. Ward has been signed to sing with the New Orleans Opera in a performance of Manon.

Whitney Foundation Awards

Among the more than 50 award winners of the third Opportunity Fellowships competition of the John Hay Whitney Foundation are five musicians. They are four singers, Martha Zenia Flowers, Mary June McMechen, Mary Leontyne Price and Dorothy Ross, and Vivian Scott Ramsey, pianist. The awards, totalling $100,000, are made to American citizens "considered of exceptional promise who, because of arbitrary barriers such as race, cultural background, or region of residence, have been hampered in their efforts to make their richest contribution to society."

No. Carolina Symphony Touring

The North Carolina Symphony, under Benjamin Swalin's baton, on April 15 began its seventh tour, which extends ot 20 cities in North Carolina and Virginia (20 adult concerts and 29 free children's concerts) and ends on May 20.

Mr. Swalin's various programs include Brahms' Symphony No. 4, the "Reformation" Symphony of Mendelssohn, Haydn's "Clock" Symphony and the Beethoven Fifth. Soloists are Jerome Hines, bass-baritone of the Metropolitan Opera; Loren Withers, pianist of the Duke University faculty (in the Brahms Second Piano Concerto); Frederick Sahlmann, pianist of Elon College (in Rachmaninoff's Variations on a Theme of Paganini); Jayne Winfield, 17-year-old pianist of Washington, N. C.; and Marguerite Gillett of the orchestra's first violin section (playing the Rondo Capriccioso by Mendelssohn). After the tour, the annual auditions will be held for composers, when unpublished works submitted by Americans are given a reading and recorded on tape for judges. The winning selection is presented by the orchestra the following season.

The 25-player "Little" Symphony, made up of members of the full symphony, concluded its tour on March 21, having played 89 concerts to 58,000 school children and 21,000 adults. They traveled 5,000 miles in and near North Carolina. After its close this month, the seventh touring season of the North Carolina Symphony will comprise a total of 139 concerts—more than any previous year.

IN THE MAIL BAG

String Convention Chairmen

To the Musical Courier:

We want to thank you for the handling of our article on the String Festival and Convention held by the Violin, Viola and Violoncello Teachers Guild of New York on March 29, 30 and 31. However, Emily Franz and I failed to mention the names of Blanche Schwarz Levy and of Bela Urban as convention chairmen. Since it gives no "credit where credit is due" for all the fine, hard work that was done by these two people, we would be deeply grateful if there could be a place in the next issue where this information could be given.

Thanking you again for your help and consideration,

Yours sincerely,
DOROTHY HALL.

PASSED AWAY

As Musical Courier goes to press, news is received that ELISABETH SCHUMANN, noted opera and lieder singer, died in a New York hospital on April 23. An obituary notice will be published in the May 15 issue.

CATHARINE A. BAMMAN, 69, former New York musical manager, died at her home in Williamsburg, Va., on April 20. In 1930 she took over the direction of the Barbizon Plaza Concert Hall, presenting Concerts at Nine. Her sister Norma survives.

ARTHUR NEWSTEAD, 70, pianist and teacher, who served for 35 years on the faculties of the Juilliard School of Music and, before that, of the Institute of Musical Art, died in New York on April 1. A native of London, he studied at and was later a fellow of the Royal Academy of Music there. He appeared in concerts in Europe and South America before coming to this country. He retired from the Juilliard faculty last year. Surviving are his widow, Katherine, and a daughter Joan; also a brother and a sister in England.

JAMES LESLIE DILWORTH, formerly of the publishing firm of Huntzinger and Dilworth, and later, before his retirement, manager of the G. Schirmer music store in New Orleans, died in New Orleans on March 27. In New York he had published music of Florence Turner Maley, William Reddick, Prindle Scott, Geoffrey O'Hara and others. Mr. Dilworth is survived by his widow, two daughters and several grandchildren and great-grandchildren.

SENIA ARNOLD GREVE, singer and voice teacher, died on April 3 in Chicago. After appearances with opera companies in Berlin, Hamburg, Barcelona and Prague, and a period as teacher with the State Academy in Vienna, Mr. Greve came to the United States in 1938 to become a member of the artist faculty of the Sherwood Music School and served until his death in this capacity. He trained a number of singers noted in opera and concert, among them his wife, Maria Hussa, dramatic soprano, who has appeared with the Berlin and Vienna, Chicago and Metropolitan Opera Companies. She is also a member of the artist teaching staff of the Sherwood Music School, and will carry on his work as teacher.

KATHERINE CAREY, who for some years conducted a choir singers' and organists' agency in Carnegie Hall, died in New York on April 9. Miss Carey supplied many churches nad synagogues with musical talent. She is survived by three sisters.

PETER A. CAVALLO, 77, conductor, died on April 14 in Chicago. Born in Naples, he came to St. Louis in 1884 and at 15 was appointed musical director of a theatre in that city. Since 1916 he had been resident in Chicago. During World War I he organized Cavallo's Symphonic Band and toured widely with the organization in this country and Canada.

CLARENCE E. LE MASSENA, 83, composer and writer on music, died at his home in East Orange, N. J., on April 17. He was a graduate of Princeton University, where he founded a college orchestra, and later was professor of music at Shorter College, Rome, Ga. Mr. Le Messena was the composer of operettas, anthems, and instrumental pieces, and wrote books and articles on music. Surviving are his widow, a son, a daughter.

MRS. HETTY MOSENTHAL DAMROSCH, 89, widow of Frank H. Damrosch, long head of the Institute of Musical Art and well-known choral conductor, died at her home in New York on March 15. Surviving are a daughter, Mrs. Helen Tee-Van of New York; a son, the Rev. Frank Damrosch, of Doylestown, Pa., four grandchildren and ten great-grandchildren.

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SILHOUETTES By MARY CRAIG

Ethel Glenn Hier, Composer Combines Musical Activities

One of the active, successful musicians in the metropolitan area is Ethel Glenn Hier, who combines her work in composition with an extensive teaching schedule, plus the chairmanship of the Composers' Concerts, an enterprise which is growing in importance. As Chairman of Composition of the National Federation of Music Clubs, Miss Hier also conducts annually a Forum designed to arouse interest and endeavor on the part of young club members. She states that the stimulation of original work results in time-saving for the young composer's teacher and in more rapid technical progress for the student.

In Miss Hier's twofold field, she has had a particularly busy season. Her studios in New York, Connecticut and New Jersey have presented a number of recital programs and club engagements. Members of the Piano Ensemble Class of the Clio Club, Roselle, N. J., were performers for their own organization and in the All State Music Festival, sponsored by the New Jersey State Federation of Women's Club in Voorhees Chapel of New Jersey College for Women in New Brunswick. The recital of Junior MacDowell Club of Roselle Park, under Miss Hier's direction, featured original compositions of 1951 and 1952, some of the former having been awarded superior rating by the NFMC.

Performances and broadcasts have included Miss Hier's Quartets (for voice, violin, cello, piano), Let Not June Come, In the Carpenter Shop, Gulls, presented by N.A.A.C.C. at the Town Hall Club and in Carl Fischer Hall; and her Rhapsody for Violin and Piano at the Institute of History and Art. Other works for vocalists or instrumentalists have been programmed this season at Town Hall, at the W.N.Y.C. American Music Festival and by artists on countrywide tours.

ETHEL GLENN HIER

Composer's Concerts, under Miss Hier's chairmanship, is a cooperative project presenting gifted young artists from the studios of teacher-members in programs of contemporary American music. Monthly concerts have been held at Carl Fischer Hall by this organization, now completing its fourth season. An expanded program of concerts has been planned for next year, sponsored by the newly established publisher-membership. Recitals in various cities throughout the country will be added to the present list of New York performances. The next concert, at Carl Fischer Hall, May 22, will inaugurate the first of the new series.

NYSTA Holds Spring Dinner

(Picture on inside front cover)

The New York Singing Teachers Association, now in its 46th active season, held its annual spring dinner on March 18 at the Henry Hudson Hotel. An array of honor guests and more than two hundred members and guests, arriving at the preliminary 7.30 cocktail hour, made the occasion a gala one. Max Rudolph, conductor of the Metropolitan Opera, was the guest speaker of the evening, choosing for his address the subject of Auditions. Personal reminiscences and practical advice were combined in this interesting, informal talk. Introduced by President Solon Alberti, guests on the dais responded with impromptu, amusing remarks, taking up and embroidering Mr. Rudolph's theme.

At the close of the scheduled programs, a throng of students of the various teachers arrived in the Tudor Room, continuing the festivities with the cooperation of an excellent dance band. The committee on arrangements for the dinner was under the chairmanship of Douglas Biddison and included active and associate NYSTA members.

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Duo-Pianists Score In Philadelphia

By Samuel L. Singer

PHILADELPHIA. — Two top duo-piano teams appeared on successive nights at the Academy of Music, in special concerts with orchestras. Each played a classical concerto, and a concerto, new here, written for them by a living composer.

Luboshutz and Nemenoff, appearing on a Philadelphia Orchestra Pension Foundation concert conducted by Alexander Hilsberg, gave an impeccable account of Mozart's E flat Concerto, then played the Concerto by Harl McDonald, manager of the Orchestra. This exciting, richly-scored work was attractive and easily accessible on first hearing.

Hilsberg also conducted, brilliantly, the Rachmaninoff Second Symphony, which had been played earlier in the regular series.

Little Orchestra in Local Bow

The Little Orchestra Society, Thomas Scherman, conductor, presented by the Philadelphia Forum for its first concert in Philadelphia, gave an unusually interesting program. Vronsky and Babin's performance of Bach's Concerto No. 2 in C was smooth as rippling water. Lopatnikoff's Two-Piano Concerto impressed this reviewer as well written. Drive and piquant dissonance feature the first movement.

Members of the orchestra were heard to advantage in concerted numbers by Haydn and Riisager, and the delicacy of Wagner's Siegfried Idyll was beautifully apparent when performed in its original scoring for 16 instruments.

Howard Swanson's prize-winning Short Symphony proved both short and sweet when played for the first time here by the Philadelphia Orchestra, although it was received with mixed feelings by the audiences. Eugene Ormandy conducted this program and a Brahms list featuring Nathan Milstein.

The New Chamber Orchestra ended a successful season, with Ifor Jones conducting numbers by Pergolese, Bach and Mozart. Martha Halbwachs Massena and members of the Curtis Quartet scored in the Fauré Quartet in C minor.

Civic Opera in Tristan

Opera news of recent weeks was the Philadelphia Civic Grand's topnotch production of Tristan and Isolde. Margaret Harshaw was the hometown girl making good in her first portrayal of Isolde. She brought dignity and a quiet confidence to the role, as well as vocal warmth and power. Set Svanholm, looking more like Siegfried than Tristan, was practically deadpan in the first act but believably dramatic in the last. His voice seemed darker colored than in previous seasons. Paul Schoeffler's Kurvenal was a revelation, while Herta Glaz and Lubomir Vichegonov were excellent as Brangaene and King Mark. Giuseppe Bamboschek conducted with feeling and fire. The audience gave an ovation after each act, especially to Miss Harshaw. . . . The Metropolitan Opera gave a fine ensemble performance of The Marriage of Figaro, with Mildred Miller quite believable as Cherubino in her debut here. Fritz Reiner was the model conductor. . . . Lucia Evangelista and Robert Weede dominated the Philadelphia La Scala performance of La Traviata. Armando Cosentino was moderately successful as Alfredo. Michael Lepore conducted.

The Singing Boys of Norway, appearing for the Philadelphia Forum, were excellent. The combined choruses of Temple University, directed by Elaine Brown, were heard to advantage in Bruckner's Mass in E minor and two contemporary works — Ginastera's Lamentations and Vaughan Williams' Fantasia, both impressive.

Late Season Events

Rudolf Serkin's thumb was burned when a book of matches flared up, causing him to cancel his appearances with the Philadelphia Orchestra and in several other cities. Benno Moiseiwitsch was a welcome substitute, giving Rachmaninoff's Second Concerto a broad, handsome performance without undue sentimentality. Ormandy's conducting of the Prokofieff Sixth Symphony strengthened the excellent impression it made in 1950.

Honegger's symphonic psalm King David was projected with power and sweep by the orchestra under Ormandy. Outstanding were Walter Abel, the narrator, and the Temple University Choirs (Elaine Brown, director), singing with superb balance and enunciation. Able vocal soloists were Theodora Brandon, Beverly Anne Wolff, David Poleri and Helen Colbert.

One of the highlights of the season was a Bach program featuring Agi Jambor, pianist of sensitive artistry. An all-symphonic program led by Ormandy presented the local premiere of Roussel's The Spider's Banquet, a work of craftsmanship and realism, based on entomological essays of Henri Fabre.

Marian Anderson made her first appearance with the orchestra in some seasons, at a Pension Foundation concert conducted by Hilsberg on Holy Thursday. Her singing of the spiritual, Crucifixion, as well as Mahler's Kindertotenlieder, was deeply moving. Hilsberg also led a program in the regular series, featuring a brilliant interpretation of Berlioz's Symphonie Fantastique.

The Metropolitan Opera closed its season of six sold-out performances here with a musically satisfying production of Parsifal, Fritz Stiedry conducting. Margaret Harshaw, in her first portrayal of Kundry, sang with purity and power and presented a good conception of the role's complex dramatic requirements. Deszo Ernster and Hans Hopf were excellent as Gurnemanz and Parsifal. . . .

Kurt Baum and Cesare Bardelli gave vocal and dramatic impact to the Philadelphia Civic Grand Opera production of Andre Chenier. Mary Curtis's portrayal of Maddalena was acceptable. Giuseppe Bamboschek conducted with spirit. . . . Herva Nelli was the star of the Philadelphia La Scala Opera's La Forza del Destino. She sang Leonora with beauty of tone and subtlety of expression. Subtlety was lacking, however, in the singing of Francesco Battaglia as Alvaro and Claudio Frigerio as Carlos. Carlo Moresco conducted. Earlier, La Scala's Il Trovatore had some good moments, many provided by Fedora Barbieri as Azucena. The cast also included Frank Guarrera as a compelling Di Luna, Battaglia as Manrico and June Kelly as Leonora. Moresco conducted.

The Ballet Theater, in two varied programs sponsored by the Philadelphia Forum, gave several works new to this city, two starring Jean Babilee — Le Jeune Homme et la Mort and Til Eulenspiegel. The Forum also presented Mata and Hari, dance satirists, amusing as always in a program which they shared with Imogene Coca. Welcome recitalists, under Emma Feldman's sponsorship, were Isaac Stern and Artur Rubinstein, both playing with accustomed artistry.

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Chicago Hears New Rieti Opera

By René Devries and Dosha Dowdy

CHICAGO.—The concerts of April 17-18 closed the Chicago Symphony Orchestra's 61st season, with performances of Bach's Concerto No. 6 for String Orchestra (completing the series of Brandenburg concertos played this season) and Beethoven's Ninth Symphony. The Apollo Musical Club's 200 voices (out-balanced by the women) sang the choral section of the latter with fine feeling for the spirit of the work. The well-chosen soloists were Frances Yeend, soprano; Martha Lipton, mezzo-soprano; Eugene Conley, tenor, and Hans Hotter, bass-baritone. Mr. Kubelik had his forces well in hand, and without score, led a convincing performance, if not always an eloquent one.

Programs of the previous weeks' concerts held first performances of Burrill Phillips' overture, Tom Paine, of bold and "early primitive" character; a concert version of Rieti's Don Perlimplin, opera in a prologue and three scenes; and Walton's Belshazzar's Feast, for mixed choir, baritone solo and orchestra.

Rieti's work proved a fine vehicle to display the composer's skill and talent for integrating music and text. The music was original and striking, and there was sustained interest throughout the performance. It employed a chorus from the University of Illinois Opera Workshop and soloists from the school's artist faculty. Composing the cast were Bruce Foote, as Don Perlimplin; Miriam Stewart, Belisa; Dorothy Clark, Marcolfa, and Grace Wilson, the Mother, whose efficient portrayals all succeeded in creating real theater atmosphere. The performance was markedly successful. The composer was present to share the honors.

Participating in the Walton work were the well-trained organizations of the University of Illinois and Nelson Leonard, an impressive baritone. A less interesting score of such large proportions would have been taxing to listeners following the Rieti in the program's second half, but on the whole, despite an overall full-powered performance, it was a stirring one and worth the effort.

The Easter week concerts opened with Uta Graf as soloist in appropriate renditions of three Bach arias from the Passions according to St. John and St. Matthew, followed by Mozart's G major piano concerto (K. 453) with William Kapell as the excellent soloist. An earnest reading of Tchaikowsky's Pathetic Symphony closed the concert.

Kubelik's Summer Plans

Following Kubelik's return from Mt. Vernon, Iowa, where on May 3-4 he will conduct the Chicago Symphony orchestra in two concerts of the Cornell College annual May Music Festival (marking the 50th consecutive year of the orchestra's participation in it), he leaves on May 10 by plane for London. In the period before June 4, he will conduct four concerts of the BBC orchestra, and an Albert Hall concert of the London Philharmonic, then appear at several festivals. The conductor's return to Chicago is scheduled for Sept. 10.

Youth Week Planned

By proclamation of the Mayor of Chicago, about a million boys and girls will appear during the week May 11 to 17 in programs including music and other arts, it is announced by Nathaniel Leverone, Youth Week chairman. In former years music was incidental to other educational and recreational activities, but this year it will be highlighted on the community level throughout the city, through the efforts of Mrs. Alma K. Anderson, Youth Week music chairman. Mrs. Anderson, immediate past president of the Illinois Federation of Music Clubs, reported that some 1,000 homes and studios will be the scene of open musicales during the celebration. Scholarships will be awarded by various schools to youth of exceptional talents, the first to offer these being the Progressive School of Music, Harriet Kay director; and the American School of Music. Through the first district of the Illinois FMC, youth week programs will be given daily in Wurlitzer Hall. Many studios and music schools will invite the public to view their work for young people.

Artists Close Concert Season

A generous list of top-ranking artists heard in Orchestra Hall within the month brought the concert season to an impressive close—Milstein, who seemed never to have played more beautifully, holding his audience intact for more than two hours, still wanting more; Heifetz, who played despite his being indisposed, which later caused him to cancel his midwest tour; Elena Nikolaidi, who captivated her audience; Vronsky and Babin, whose concerts are consistently successful; Artur Rubinstein, who gave two concerts in two weeks with tremendous *réclame;* Kirsten Flagstad whose Farewell concert filled the hall; Mischa Elman and Marian Anderson scheduled for concerts April 20 and May 3, respectively.

Sudler's Engagements

Recent engagements of Louis Sudler, baritone, include an appearance on April 14 at Constitution Hall, Washington, for the Continental Congress of the Daughters of the American Revolution; as soloist in the St. Matthew Passion, in the part of Jesus, both with the Handel Oratorio Society of Augustana College, Rock Island, Ill., and with the Apollo Musical Club at Orchestra Hall, April 25; and for the Library Club of Glencoe, Ill., May 7.

Schick to Conduct Festival in Montreal

The Little Symphony of Montreal, of which George Schick was musical director during the seasons 1949-50 and 1950-51, has invited him to conduct a festival of four concerts on May 19, 22, 26 and 29. Soloists will be Frances Magnes, violinist; Franz Rupp, pianist; Jan Rubes, bass, and the Bach Guild, the latter to be heard in the Magnificat of Bach. The program will contain several first performances by the orchestra—among them Ibert's Capriccio; Suk's Serenade for Strings; and Tcherepnin's Concerto da Camera for violin, flute and orchestra. Schick, now in his second year as associate conductor of the Chicago Symphony Orchestra, recently returned from Montreal where he conducted two concerts with Les Concerts Symphonique, in April. He has also been engaged to direct a concert with the latter orchestra on July 8 during the summer concert series on the mountain.

Illinois Wesleyan Choir in Concert

The Collegiate Choir of Illinois Wesleyan University drew a large and interested audience to the Kimball Hall program presented on the choir's Spring concert tour. Easily above the non-professional choral organization, the choir reflected the meticulous training and fine taste of its gifted director, Lloyd Pfautsch.

Of especial interest on the program's first half, was Earl George's setting of five poems from William Blake's Songs of Innocence—Introduction, Piping Down the Valleys Wild, The Shepherd, Infant Joy, The Lamb, and Laughing Song. Mr. George, a young American composer who has won a Gershwin Memorial Prize and has been given a Koussevitsky Foundation Commission, displayed his talent and craftsmanship in writing music

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beautifully matched with the fine texture of the poems—clearly programmatic, yet subtle. The remainder of the program, with the exception of three songs of Debussy, brought works of religious character—Psalms of Sweelinck, Bach, and Ives; Music of the Church Year, by Willan; Burgundian Carol, by Cornelius, and other pieces by Palestrina, di Lasso, and Rachmaninoff.

Among the Artists

Allan Keller, tenor, sang the part of the Evangelist in the Bach St. John Passion presented by the Collegium Musicum of the University of Chicago, April 20, and on May 7 will be soloist with the Bach Choir of Evanston in a first U.S. performance of the Requiem of the modern French composesr Maurice Duruflé (assistant to Marcel Dupré) and in the Bach Cantata No. 142.

Miles Nekolny will be bass soloist of the Bach Choir performances.

La Berge Studio Recitals

Voice students of Charles La Berge presented recently in American Conservatory's Recital Hall were Joseph Martin, Hazel Zehner, Harrie Lutz, Jane Kohler, Eleanor Bergen, Eleanor Howard, Helen Carpenter, Dorothy Kupke, Lois Burt and Daniel Kemper.

Maurine Hansing Studio Notes

Pupils of Maurine Hansing, voice teacher at Bogusławski College of Music, who were church soloists during the Lenten and Easter season included Larry Witt, Pricella Rydberg, Karen Berg and Priscilla Rauch. Casimir Milosh, Margaret Etzcorn and Miss Rauch are regular soloists in Blue Island, Ill., churches. Jeanine Gutzman gave a recital at Wayne State Teachers College, Wayne, Neb., recently. Sally Pickett, who has appeared on TV shows over WBKB and WGN, has been engaged to tour with the Ray Anthony Orchestra and Chorus.

Miss Hansing presented the following pupils in recital in Baldwin Hall recently: Suzanne Rettke, Cossimir Milosh, Larry Witt, Shirley Tuffinelli, Priscilla Rydberg, Margaret Etzcorn, Joyce Lehser, Sally Pickett, Keren Hartman, Ross Ruthenberg, and Priscilla Rauch.

Michaels Award Hearings

1952 preliminary auditions for the Michaels Memorial Music Award of the Ravinia Festival Association will be held in Chicago on May 12, 13 and 14, from which up to four candidates will be selected to appear with the Chicago Philharmonic Orchestra on June 29 in a concert to be broadcast by MBS. Of these final candidates, one will be chosen to receive a grant of $1,000, and an appearance with the Chicago Symphony at the Ravinia Festival in 1953. Address of the organization is 422 South Michigan Boulevard, Chicago 3.

Univ. of Chicago Chamber Concerts

Fifteen Haydn quartets were played by the Schneider Quartet in a cycle of three programs at the spring series of the University of Chicago Concerts, April 22, 25 and 27. The group consists of Alexander Schneider, first violin; Isidore Cohen, second violin; Karen Tuttle, viola, and Madeline Foley, cello, and the series illustrated the development of the string quartet from earliest beginnings to maturity.

Auditions for Salzburg Mozarteum

CHICAGO.—Auditions to select 25 American singers for operatic instruction and training at the Mozarteum, Salzburg, Austria, will be held here on June 7 and

ESTHER GOODWIN LA BERGE, mezzo-soprano, of the American Conservatory faculty, who, together with Rudolph Reuter, pianist, will open the school's Summer Faculty Concerts on June 28.

8 by a Mozarteum jury under the chairmanship of Prof. Dr. Eberhard Preussner. The instruction at the Mozarteum, beginning Oct. 1 next and ending July 1, 1953, is offered at a student fee that covers all expenses, including transportation to Europe and back. The singers, who, after training for this period, are considered best will be given opportunity to become members of the Mozarteum traveling company, which gives performances all over Europe. Those considered not qualified, or not wishing to join the company, will be given opportunity to sing for European managers and opera executives. It is requested that those interested send, not later than May 15, a résumé giving age, experience, languages, teachers, repertoire, musical background and any professional engagements, along with a photograph, to Prof. Dr. Eberhard Preusaner, c/o Dr. Hans Rosenwald, 59 E. Van Buren Street, Suite 210, Chicago 5, Ill. There is no fee for auditions. Dr. Preussner, a faculty member of the Mozarteum, is in the U.S. on a Fulbright Fellowship.

International Festival for Berea

BEREA, OHIO.—The International Music League will hold its 11th annual music festival, Music 'n Fun, at Baldwin Wallace College on July 13-18. Contests will be held in accordion and guitar, with prizes offered, including $500 for IML's Outstanding Student for 1952. Entertainment includes a Mardi Gras and a Queen's Ball. The organization has held 10 national festivals in nine cities throughout the United States, and 35,000 students, aged six to 21, have played in these events.

Cornell College Fete Anniversary

The annual Cornell College May Music Festival, at Mt. Vernon, Ia., May 1 to 3, will mark the 50th year in which the Chicago Symphony Orchestra has participated in the series. Rafael Kubelik will conduct the orchestra and the Cornell Oratorio Society in the first hearing in this series of Bach's Magnificat. Other novelties for the festival will be Ernest Bloch's Concerto Grosso and Jacques Ibert's Flute Concerto.

Podolsky Makes LP Recordings

CHICAGO.—During his recent southern and western tour, Leo Podolsky made a 45-minute LP recording for Claremont Records, Claremont, Calif. He plays ten numbers including the Liszt Variations on J. S. Bach's Wailing, Crying, Moaning, Sighing, and Crucifixus; the Méhul Sonata; two Preludes by Szymanowski; Lyric Page by Medtner; Intermezzo by Max Reger; Two Album Pages by Scriabin; Canto Flamenco (Andalousian Chant) by Infante; and a Fairy-tale by V. Kortchmaryoff from MS.

In Dallas, at the MTNA convention, Dr. Podolsky spoke about his edition of 16 Classical Sonatas for Carl Fischer, Inc. (including the Méhul work, which he recorded) and a number of works for Clayton F. Summy. The Summy editions include a set of three sonatas by Ferrari, published for the first time in the United States. The series of books covering the range of piano progress, under the title of Recital Repertoire, is divided into five levels—preparatory, intermediate, proficient, advanced and virtuoso.

Benefit Concert at Columbia

The Columbia University B.A.A.C.P. presented the Metropolitan Youth Chorale, Tamar Read conductor, and Carol Brice, contralto, for the benefit of the organization at the McMillin Theatre of Columbia University on April 18. The Chorale, an interracial chorus of 40 voices, was heard in works by Bach; Brahms' Liebeslieder Waltzes, with Patricia Roth Ienni and Jack Romann at the piano; and Vivaldi's Gloria Mass. The Metropolitan Youth orchestra, under the same conductor, played Quincy Porter's Music for Strings. Both organizations were founded and are sponsored by the Brooklyn Youth Council of the NAACP.

Miss Brice contributed a group of English songs by Purcell, Arnold, Delius, Kennedy-Fraser, Quilter, and Rachmaninoff and several encores, all sung with her usual vocal and musical prowess. At the piano was Jonathan Brice.

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Missa Solemnis Ends Wallenstein Season

By C. Sharpless Hickman

LOS ANGELES.—The Los Angeles Philharmonic Orchestra brought its 33rd season to a triumphant close with Beethoven's Missa Solemnis, conducted by Alfred Wallenstein and sung by the Roger Wagner Chorale and Eileen Farrell, Claramae Turner, Jan Peerce and George London. Hundreds were turned away from the two sold-out performances in 2,700-seat Philharmonic Auditorium.

The singing of the Roger Wagner Chorale, augmented to 140 voices for these performances, consistently dominated the Mass in D by its amazing discipline and dynamic flexibility, and by its fullness and beauty of tone, despite the taxingly high tessitura of the choral passages. Even in the tutti fortes, in which the soprano parts soar again and again to B flat, there was never a sense of shrillness or shouting. By contrast with this rich choral mass, the orchestral passages often seemed weak and pallid in tone, a factor which may to some extent be laid at Beethoven's door, but which should also have been envisaged by Wallenstein in planning the balance between chorus and orchestra.

The Missa Solemnis, despite its frequent eloquence and magnificence, is often an uneven and inchoate work, whose architectonic design eludes all but the most discerning. Despite the consummate ability with which he integrated the vocal and orchestral forces at his command, communicating to his hearers the exaltation and reverence of many of its most exquisite passages, Wallenstein's powers did not include the creation of a cohesiveness which might have lifted these performances to the level of the unforgettable. As in the Ninth Symphony, Beethoven's writing for the solo quartet is not consistently grateful. Within these limitations the singing of Eileen Farrell, Claramae Turner, Jan Peerce and George London was notable for expressiveness of tone and meaning. Highlights of the work were the Domine Deus choral passages of the Gloria; David Frisina's violin solo in the Benedictus, and the singing of the Dona nobis pacem sections of the Agnus Dei.

The months of preparation, the interest aroused by the revival, and the numbers turned away at these performances, as well as the generally high standards of its execution warrant its repetition this summer at Hollywood Bowl, especially since one of the few conductors capable of completely coping with its spiritual and emotional coordination—Bruno Walter—will be one of the Philharmonic's guest-conductors. Others thus far announced for the summer season include Igor Stravinsky and Dimitri Mitropoulos.

Chamber Music Events

Three concerts by the remarkable Albeneri Trio have highlighted recent chamber music activities. Of these the most interesting, programmatically, was the private program given on the University of Southern California campus under the joint auspices of the Los Angeles Chapter of the International Society for Contemporary Music, the Music Guild of Los Angeles and the university's School of Music. This included the western premieres of two works by the Trio's pianist, Erich Itor-Kahn—a Ciaccona dei tempi di guerra, played by the composer, and his Nenia for cello (George Neikrug) and piano (Leonard Stein)—and Artur Schnabel's Trio for piano, violin and cello, written for the Albeneri Trio.

Schnabel's trio had an opening Allegro which was as straight and bristling as was his shock of thick grey hair, and a Larghetto and Moderato of surprisingly malleable and melodic nature. As a whole the work is more easily assimilated than his solo Cello Sonata which Neikrug played for the I.S.C.M. here last year, though one questions whether it is a more strongly-constructed work. An eclectic, Schnabel can hardly be characterized as a 12-tone composer, though the atonal aspects of his music seem as predominant as the problematic interpretations to which his scores may be subjected.

Itor-Kahn's Ciaccona had a basic melodic content deliberately distorted by dissonance, and to us seemed overlong, over-complex and often uninteresting until its more trenchant and gripping finale. Far more expressive was the Nenia, which bears the subscript, "Judaeis Qui Hac Aetate Perierunt." Its opening Andante molto sostenuto was an impassioned cello outpouring against a discordant piano background, with the brilliantly-played Allegro moderato being more tensely overwrought, but without the same governing direction. Hindemith's Quartet for Clarinet and Piano Trio concluded the program, with Mitchell Lurie assisting.

For their Coleman Chamber Music Association concert in Pasadena the Albeneri Trio offered Casella's Siciliana and Burlesca, Beethoven's Ich bin der Schneider Kakadu variations, and the Haydn E flat and Ravel Trios. At their regular Music Guild concert in Los Angeles the program included Martinu's driving D Minor Trio, the Brahms Piano Quartet (with Sanford Schonbach assisting violist) and Beethoven's "Archduke" Trio. In all programs there was exquisite balance between the three instruments.

Another Coleman concert of interest was that at which Mario Castelnuovo-Tedesco's Piano Quintet, "Memories of the Tuscan Countryside," was given its world premiere by the Hungarian Quartet and the composer. It proved typical of the atmosphere of pastoral, sunlit reminiscence which has marked so many of Castelnuovo-Tedesco's works—music expressive of a kindliness and charm and old-world courtesy which has almost entirely disappeared from most contemporary music.

Los Angeles Conservatory Session

LOS ANGELES.—The summer session of the Los Angeles Conservatory of Music and Arts, Dr. Oscar Wagner, director, comprises nine weeks, starting June 30, and within its framework will be a special six weeks session of workshops and master classes. Rosina Lhevinne will conduct her seventh annual piano master class, offering many innovations, including auditor privileges at her private lessons. Dr. D. C. Dounis will hold a master class for string instruments, teaching the Dounis principles. An addition to the Master Class faculty is Albert Goldberg, noted music critic and writer of the Los Angeles Times, who will present four lectures on general musical subjects as concerning the professional musician.

Included in the special six weeks sessions will be workshops designed for public school teachers, whether vocal or instrumental and choral conducting, and all the courses are accepted by the State of California for credential requirements in service salary points.

The regular nine weeks' summer session will continue all regular classes of the Conservatory, including also opera workshop, stage technique, Shakespeare seminars, chamber music, ensembles. Members of the regular faculty will be present during the summer, among them Dr. Oscar Wagner, Sergei Tarnowsky, Earl Voorhies, Dr. Arthur Wolf, Herbert Weiskopf, Isolda Bernhard, Sasha Jacobsen, Armand Tokatyan, Feodor Gontzoff, Glynn Ross, Patricia O'Kane, Lionel Bevan.

On April 20 the Conservatory sponsored a concert at the Assistance League Playhouse Auditorium, given by Alice Mock and Clifford Souze, pianist-composer. Miss Mock sang French songs and original compositions by Mr. Souze, who also included some of his own piano works, along with Brahms, Chopin and Schumann numbers.

Macdonald in Hollywood Concert

Robert Macdonald, following a concert tour recently with Igor Gorin as assisting artist and accompanist, played a concert in Hollywood for Maria Kurenko.

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THE ORGANIST AND THE PUBLIC

The recent announcement by the American Guild of Organists that under its auspices a special series of organ recitals by prominent artists will be broadcast from New York during May is a heartening sign in the direction of increasing public appreciation of this particular instrument.

It is a recognized fact that the clouds of public apathy still hang depressingly low over this important phase of American musical art. The answer to the problem is a patient and wisely administered program of country-wide education for the music-minded and layman alike. It should be based, in part, on the Guild ideal of raising the standards of organ playing and the release of recordings of finer organ music. All this is not an easy task.

The idea of radio broadcasting of suitable and appealing programs will undoubtedly help to facilitate the foregoing process, depending to a considerable degree upon the responsiveness of listeners to such fare.

Programs All-Important

The possibility of increasing interest in this phase of music depends to a great extent on the list offered. The recital programs by visiting or local artists in any section of the country constitute an important part of the propaganda for an increase in this form of art expression. The average audience at an organ recital is not composed of sophisticates in this field, but it is sensitive to many facets of the organist's presentation. These include details such as the length of program, its arrangement, variety and its interest-balance, as well as the type of music presented.

An over-long exposition becomes tiresome to the layman; excessively intellectual organ works make for boredom. They seem overly "high-brow" to the individual in the audience who may be trying, in his own way, to find out what it is all about. Whether or not this same individual will return to listen to future recitals depends largely on what he hears at the initial concert.

Frequently the artist at the console chooses a program to suit only himself. After all, it is the audience that should be pleased and at the same time educated in a sensible, and perhaps subtle manner on a sanely contrived level of good music. The organist, either concert or church, when he is a performer, becomes not only the servant of his own art as such, but also of the people to whom he is playing. ("Playing-down" to the audience should not enter the picture.) We can be proud of the fact that among our American professional organ recitalists are a goodly number who are expert and sympathetic builders of programs.

The pipe organ, in its modern completeness of equipment, is a magnificent instrument, capable of giving off the most colorful of musical sounds, ranging from flute-like pianissimi to tremendously full orchestral effects. Its traditions and present rich contributions to musical art are valid reasons why the organ should be better known, understood and appreciated by the public at large.

THE CHOIR CORNER

By Leon Carson

Choir and Organ Notes

The fourth of a series of Choral Evensong at St. Mark's Church-in-the-Bouwerie, New York, was given on April 9. The Bach Motet No. 3, Jesus, Priceless Treasure, was featured. David F. Hewlitt is the organist and choirmaster. . . . The Rieger organ was given its inaugural recital at Hill Auditorium, University of Michigan School of Music, by Robert Noehren, University organist, on April 14. The program consisted of compositions by Schlick, Frescobaldi, Sweelinck, Hanff, Buxtehude, Bach and Verne. . . . The Cantata Singers, Arthur Mendel conductor, will sing Bach's Magnificat and Ascension Oratorio (Cantata No. 11) on May 7, at the Church of the Heavenly Rest, New York. . . . Alexandre George's The Way of the Cross (arranged and adapted by Solon Alberti) was given on April 6 at the Park Ave. Christian Church, New York. Soloists, Ruthabel Rickson, Rose Tiernan, sopranos; Lila Dickson, mezzo; Elithe Johnson, contralto; George Sawtelle, tenor; Stanley Propper, bass; Marylin McGaugy, violin; Jackson Wiley, cello; Ira Langston, narrator. Jean Taylor was at the organ; Solon Alberti conducted. . . . Jean Langlais, French organist, was heard in recital at the Central Presbyterian Church, New York, on April 22.

Three Choir Festival Premieres

The annual Three Choir Festival will be held at Temple Emanu-El, New York, May 2 through 4. The subject this year will be Song of the Vedas, The Sagas, Our Own Day. The opening concert under joint auspices of the U. S. Section, ISCM, and Congregation Emanu-El, at 2:30 p.m. on May 2, will include first performances of works by Ben Weber, Charles Mills, Lazare Saminsky, John Weinzweig, and Paul Pisk. At the morning service on May 3 Irving Hoffman's May the Words will be conducted by the composer. The closing concert, on Sunday evening, May 4, will enlist the Welch Chorale, James Welch conductor, the University Singers led by Otto Luening in two of his works, and the Temple Emanu-El Choir under Mr. Saminsky. Helen Kwalwasser, violinist, is soloist.

Ann Arbor Bach Premiere

ANN ARBOR.—Bach's St. Matthew Passion was performed in Hill Auditorium, Ann Arbor, by the University of Michigan School of Music on March 28. Participating were the University Choir and Symphony under the direction of Maynard Klein. Soloists were Harold Haugh, as the Evangelist; Philip Duey, as Jesus; Norma Heyde, soprano, and Arlene Sollenberger, contralto. Other solo roles were taken by students in the voice department who were also members of the choir. Two choirs, two orchestras, two organs and two harpsichords were placed on the stage, while in the second balcony more than 1,500 students from 28 Michigan High School Choirs, under the direction of James B. Wallace, sang the chorales. An audience of 5,000 heard this first performance in Ann Arbor of the work.

AGO Sponsors Organ Broadcasts

Five organ recitals by outstanding American organists, over Station WQXR (AM-1560—FM-93.3) and all affiliated stations will be given under the American Guild of Organists' sponsorship, on Saturday afternoons, May 3, 10, 17, 24, 31. In the order of dates given, the soloists will be Robert Baker, Claire Coci, Virgil Fox, Hugh Giles and Ernest White. These Guild-sponsored recitals will be played on the large 4-manual Casavant organ at Temple Emanu-el, New York City. It is the hope of the Guild that this will be the first of a longer series of broadcasts of "live" organ music, depending upon the response.

Ellsasser on Tour

Richard Ellsasser, organist, was soloist with the Pasadena Symphony Orchestra on March 30 under Richard Lert. The program, including the Handel Fifth and Yon concerti were recorded for the Voice of America. After playing Dupré's Stations of the Cross in Los Angeles, Mr. Ellsasser left for his second transcontinental tour of the year. In July and August he will play in South and Central America, and in January and February, 1953, in Europe.

Anthem Competition

Capital University Chapel Choir Conductors' Guild announces an annual anthem competition, open to all composers. Anthems should be suitable for average church choirs. The contest closes on Sept. 1, 1952. For complete contest rules, write to Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

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RADIO, TELEVISION

Notables on Meet the Masters

The TV show, Meet the Masters, over the NBC Television Network, on April 6 offered an unusual attraction in Jascha Heifetz, Gregor Piatigorsky and Artur Rubinstein, appearing as a trio. They performed two masterpieces, Schubert's Piano Trio in A minor and Mendelssohn's work of the same instrumentation in G minor.

The scene of the action was the music room in the home of one of the artists, where the three gathered for rehearsal. A radio script writer joined the musicians, and while listening to their practising, sought a basic idea for the program and was a witness of their discussion of tempi and dynamic nuances, which for a moment turned into a violent, if friendly argument. When the music resumed and the wonderful sound of Mendelssohn's work enveloped the musicians and the scribe, he threw caution to the wind, and decided to forgo a script, letting the music speak for itself. A glorious half-hour of chamber playing resulted.

The last of the series before the summer hiatus was presented on April 20, with Andres Segovia, Nadine Conner and Jan Peerce as the participants. Mr. Segovia played several works in his inimitable way on the guitar, commenting on its possibilities, history and the literature written for it. The section of the show with the two Metropolitan singers used the device of an impromptu concert, given for the night watchman of a theatre, who is discovered in the darkened house by the two singers, when they return for a mislaid score, playing records of stars of yesteryear on a small phonograph. The two artists each sing for him an aria from L'Africaine and Don Pasquale and then give a duet from Lucia di Lammermoor. The script of this show was the least satisfactory of the otherwise excellent four telecasts.

H. W. L.

RADIO NOTEBOOK

CBS: During intermission of the Philharmonic broadcast on April 20, which closed this year's season, James Fassett interviewed Maurice van Praag, retiring personnel manager of the New York Philharmonic Orchestra, who held the post for 36 years. . . . On April 26 and 27, the Contemporary American Music Festival of the Air took place — five broadcasts including one public orchestral concert under the baton of Leopold Stokowski. The series will be reviewed in the next issue.

NBC: Menotti's Amahl and the Night Visitors on Easter received a repeat performance with the same cast as on Christmas Eve. The Columbus Boy-choir (conductor, Herbert Huffman) completed the hour's broadcast, usually occupied by Hallmark's Hall of Fame. Sarah Churchill acted as hostess, introducing Mr. Menotti, who made preliminary remarks. . . . Suzanne Bloch, lute player, composed an original score for the background music for The Medea Cup on NBC-TV's Goodyear Television Playhouse on April 13. . . . Guest on Television Recital Hall the same day was Menahem Pressler, young Israeli pianist. . . . Soloist on April 20 was the violinist Tossy Spivakovsky; on April 27, baritone Mack Harrell appeared. . . .

Milton Katims, conductor of the NBC Symphony Orchestra's spring series for its first 4 weeks, appeared again on April 19, conducting works by Vivaldi, Bizet and Franck. On April 26 he offered a program devoted to the 1951 award winners of the New York Music Critics Circle, Swanson, Menotti, Martinu and William Schuman. . . . Zino Francescatti and Michael Rabin, 16-year-old violinist, made a joint appearance on the Telephone Hour on April 28, playing the first movement of Bach's Double Concerto. Mr. Francescatti was heard in the finale of Bach's Concerto in G minor and several solo numbers. Donald Voorhees conducted. . . . On May 1 the Television Opera Theatre will close its third season with a repeat performance of Puccini's Gianni Schicchi. Peter Herman Adler will conduct the same cast, with Hans Busch as stage director. . . . "Mr. and Mrs. Opera" program on April 13 offered Honegger's King David, and Brian Sullivan, "Met" tenor, was the guest. On April 20, David Poleri, tenor, and Joseph Rosenstock, general director of the N. Y. City Opera, were the visitors. . . . Max Klein, baritone, was heard in a lieder recital on April 13. . . . Jean Dalrymple interviewed artists of the New York City Opera on April 17. The same day an Arthur Schnabel Memorial concert commemorated the 70th anniversary of the late pianist-composer. . . . Hands across the Sea, with Herman Neuman as commentator, offered Music from Spain and Sweden on April 19. . . . Music on the Wing, a concert series sponsored by American Theatre Wing, bowed on April 23.

CBC: It was announced on April 14 that CBC had carried off one-fifth of all the prizes at the 16th American Exhibition of Educational Radio and Television Programs; the exhibition is conducted annually in conjunction with the Institute for Education by Radio-Television, which held its 22nd annual meeting at Ohio State University in Columbus. . . . Otto Klemperer, invalided for several months by an injury he suffered last fall when stepping from his airplane at Dorval airport, resumed his conducting assignments, fully recuperated, in an all-Beethoven program with the orchestre of Les Concerts Symphonique de Montreal, April 22. . . .

Miscellaneous: The first phase of an extensive plan of the Dominican Republic to modernize and expand its communications services was completed with opening of a country-wide radio net.

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Theatre Wing Award Divided

Helen Clayton, lyric soprano, and John McCollum, tenor, tied for first place in the finals of the fifth annual American Theatre Wing Concert Award contest. The judges decided to award them a joint appearance in recital at Town Hall on Sunday evening, May 18.

Mildah Polia for Paris

Mildah Polia, mezzo-soprano, will give a recital in the Salle Gaveau, Paris, on May 20, during a stay in France.

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Toledo Orchestra Plans

TOLEDO, O.—The Toledo Orchestra, under the musical direction of Wolfgang Stresseman for the fourth year will stress young American artists among its soloists in the 1952-3 season. Eunice Podis, pianist, will be heard on Oct. 29, and Evelyn Aring, soprano, on Dec. 3. Eugene List, pianist, appears on Jan. 28. The Toledo Ballet, under the direction of Marie Bollinger Vogt, will again present an original work based on the Capriccio Espagnole by Rimsky-Korsakoff on Feb. 25. Excerpts from Boris Godounoff and Meistersinger will be heard at the final event on March 18, assisted by Mack Harrell, baritone, and the Bowling Green State University chorus, trained by Dr. Paul Kennedy. An Austrian program, including works of Johann Strauss, will be given on Dec. 3. Among works by modern composers to be heard are scores of Martinu, Barber, Honegger and Dello Joio.

In addition to the subscription series, there will be Junior Concerts. The Youth Orchestra is fulfilling an important role in the cultural life of the community.

The Toledo City Council, by a recent appropriation to aid the work of the ensemble, has proved a strong factor in its growth. Between April 20 and May 4, a campaign will be held to secure support from the public, it is announced by Jules D. Lippmann, president of the Toledo Orchestra Association.

Magic Flute Heard in Providence

PROVIDENCE, R. I.—Mozart's The Magic Flute was given here on March 23, at the William Hall Free Library auditorium presented by Herta Sperber and Alfred Hopkins. In this production, the narrative was read by Mr. Hopkins while the young singers of the cast, in evening dress, suggested the action by gestures. Kurt Sober conducted from the piano. The adaptation was all in English, which emphasized the excellent diction of the participants, in solo and ensemble. The singing was spirited, accurate and musical throughout, with special praise for the ensemble work and the chorus finale in Acts I and II. The symbolism of the costumes traditionally worn by the female members of the cast was carried out deftly in the evening gowns worn by the girls. Principals were Alexander Walsh (Tamino), Frank Bevilacqua (Papageno), Phyllis Applegate (Papagena), Virginia Starr (Queen of the Night), Theresa Martin (Pamina), Ernest Baskett (Sarastro), and Melvin Evans (Monostatos). Completing the cast were Constance Foster, Gloria Calitri, Norma Piccirilli, Katherine McKiernan, Ruth Kudrnac, Alexander Dornstauder and Robert Blake. A large audience received the work with every evidence of enjoyment.

Rose Raymond's Activities

Rose Raymond gave a Teachers' Course in Albany, N. Y., in April, and this month will judge for the National Guild of Piano Teachers in Columbus, Ga. Other recent activities for the pianist include a lecture and recital before the Music Teachers' Forum in Philadelphia, and speaking on three panels, the Piano Teachers Congress in New York, the Associated Music Teachers League of New York, and the Brooklyn Music Teachers Guild.

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Following close of his 15th season with the NBC Symphony, **Toscanini** gave a party at his Riverdale home for the men of the orchestra, who surprised him by raising a sizable sum for the N. Y. Infirmary Building Fund and presented it (his recent concert was for this cause)....

Next season's "Met" Opera revivals, in addition to those already listed in this publication, include Don Pasquale, La Gioconda, Don Giovanni, Der Rosenkavalier, and Tristan und Isolde. **Fritz Reiner** will conduct **Stravinsky's** The Rake's Progress and **Horace Armistead** will do the sets and costumes. The new English version of La Boheme will be by **Howard Dietz**. . . . The Air Force Band (Lackland AFB, San Antonio) is expanding its opportunity for WAC players under Capt. **Marybelle J. Nisaly**. . . . The Sirovich Day Center, N. Y., reports that it is "urgently in need" of additional members for its orchestra; musicians over 60 years of age are invited to join. . . .

MUSICAL JOTTINGS

ARTHUR AMORY HOUGHTON, JR.

Arthur Amory Houghton, Jr., president of Steuben Glass, Inc., recently elected as the 33rd member of the Philharmonic-Symphony Society of N. Y. board of directors, is a book collector.

Guggenheim Fellowships for 1952 have been awarded to the composers **Bryan Dority, Lou Harrison, Lockrem Johnson, Robert Kurka, Charles Mills, Robert Palmer, Howard Swanson** and **Ben Weber,** also to **Donald Jay Grout** for studies of early 16th century church music. . . . The Crusaders, a march composed by **Paul Lavalle,** conductor of the Cities Service Band of America, has been designated as the official theme of the 1952 Cancer Crusade. . . .

Another singer in whose behalf the Senate passed a bill to enable permanent residence in the U. S. is **Elena Nikolaidi,** contralto; the measure provided the same benefits for her husband, **Thanos Mellos,** their little son **Michael,** and the latter's nurse, **Hermine Fahni.** . . . **Carlo Buti,** Italian tenor, was given permission to make a concert tour and theatre appearances here after being briefly detained by the immigration authorities. . . .

More than $11,000 worth of musical instruments were collected by members of the Philadelphia Orchestra, as the gift of the Braden Copper Co. of N. Y., and turned over to musicians in the Santiago, Chile, Symphony. . . .

The 25th year of **George Cehanovsky's** association with the "Met" was marked by the presentation to the baritone of a gold-embossed leather album containing inscribed photos of nearly 100 colleagues by **Thelma Votipka** in a ceremony on stage a half hour before the closing performance of Traviata. . . .

French annual award, Le Grand Prix du Disque, gave its vocal prize for the year to **Kathleen Ferrier,** singing the **Brahms** Four Serious Songs, in a London LP disc, **John Newmark** at piano.

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NEW PUBLICATIONS IN REVIEW

NEW BOOKS

Heinsheimer Writes on U.S. Music

Fanfare for Two Pigeons, by H. W. Heinsheimer (Doubleday & Co., Inc., 220 pp., $2.75). The first thing that strikes the reader of this remarkably informative book is the deep-rooted enthusiasm of the author for music in its various aspects, and musicians in their diversified activities. In a racy and entertaining style, entirely his own, which was the reason for the great success of his first book, Menagerie in F sharp, the author, who is director of symphonic and dramatic repertory for G. Schirmer, Inc., communicates his pertinent observations of the musical scene. In 14 chapters he embraces many aspects of our musical life, often coming to striking conclusions. Mr. Heinsheimer shows the steady growth of music in this country, discusses the development of publishing in its various aspects, even to its technicalities; he further describes the intricacies of the copyright law, the importance of ASCAP as its guardian, and conjures up the personalities of great composers who were his friends, such as Alban Berg and Bartok, sketching the background in which they wrote their important works. With great frankness he discusses the question of merchandising music and musicians, as handled by the individual manager, and the restrictions imposed upon him by the growth of the big management combines and the Organized Audience Plan. The last chapters of his book are devoted to a description of the astounding evolution which has taken place in the operatic field in America, with regard to composers and the possibilities of performances of their works. The volume, in spite of its serious theme, is highly amusing and entertaining.

H. W. L.

NEW MUSIC

Brass Ensemble: Nonet for Brass, by Wallingford Riegger, op. 49. A work based on a twelve-tone row, stated at the beginning, Mr. Riegger's score is for 3 trumpets in B flat, 2 horns in F, 3 trumpets, and tuba, and is economically devised. Despite its harshness of harmonies, the Nonet is logically developed; it is intriguing in its clash of bright atonal planes, and there are interesting rhythmic subtleties. 24 pages. Associated Music Publishers. Score and set parts, $4.

Violin Solo: Sixty Etudes in Variation Form by Paganini, on the popular air Barucaba, edited with foreword by Norman Black. Technical studies penned by Paganini to exploit every form of bravura devices. According to Mr. Black, these etudes, together with those of Rode, Gavinies and Wieniawski, are "indispensable for the mastery of Paganini's 24 Caprices." Fingerings are designed as a guide. J. & W. Chester, London; Omega Music Edition, N. Y., $2.

Orchestra: Andalucia Suite by Ernesto Lecuona, arr. by Gordon Jenkins. The highly popular suite by the Cuban composer is here presented in a practical version, with arrangement for small orchestra, and additional parts for full or grand orchestra. The five sections are: Malaguena, Andalucia, Gitanerias, Cordoba, Guadalquivir, Alhambra. Care was taken by Mr. Jenkins not to exceed Grade C in difficulty, particularly in the string parts, making the version suitable for use by school ensembles. Edward B. Marks Music Corp. Small orchestra, $5; full orchestra, $6; grand orchestra, $7; conductor's score, $1.50; extra parts, 50c.

Violin (or Viola) and Piano: Waltz, op. 39, No. 2, by Brahms, tr. by David J. Grunes. The bewitching little waltz of the master, originally for piano, makes an attractive string item, affording opportunity for double stopping. 2 pages. There is careful fingering and bowing annotation for student use. Omega Music Edition, N. Y.; J. and W. Chester, Ltd., London, 75c.

Voice and Piano: I Will Lie Down in Autumn, and Saw a Grave Upon a Hill, by Howard Swanson, are settings of texts by May Swenson. The first is a musing, somewhat triste vision of the singer, who pictures himself "Swept into a hollow by the wind" and waiting "for dying." Appropriately solemn, and richly chromatic. The second song tells of one who looks at a grave, and has some thoughts on eternity. It is slightly more dramatic and passionate, if also somewhat lugubrious. Highly original musical writing. For low or medium voice, the first ranging from D to C, the second an octave from A. Weintraub Music Co., 60c each.

Chorus: Spring, poem by Shaemas O'Sheil, music by Carl Parrish. An a cappella chorus painting the vernal season with a brush that is hearty rather than deeply poetic, though there are allusions to iris and willows. Composed for SATB, it has an invigorating tune, attractive harmonies, and ends on the lively adjuration, "Come, Spring, awake!" Piano for rehearsal. Mercury Music Corp., 25c.

DOWN PUBLISHERS' ROW

Acres of Sky, a new ballad opera by Arthur Kreutz, based on a novel of the same title by Charles Morrow Wilson, will be given its premiere in five performances opening May 7, by the Columbia University Department of Music and the Columbia Theatre Associates, at Brander Matthews Theatre, New York. The book and lyrics were written by Zoe Lund Schiller, who will be the stage director. Otto Luening is in charge of the musical direction. . . . Singin' Billy, folk opera in two acts, by Charles Faulkner Bryan, with a libretto by Donald Davidson was given its premiere at Vanderbilt University Theatre, Nashville, Tenn., on April 23. . . . Cornell University's sixth annual Festival of Contemporary Arts included a program by young American composers on April 20. . . . During the first Festival of the Arts presented by the University of Redlands, Cal., Alberto Bimboni's opera, In the Name of Culture, was staged for the first time on the Pacific Coast, April 21. . . .

• • •

The Friends of Harvey Gaul, Inc., of Pittsburgh, announces the sixth annual nation-wide composition contest under its auspices. A prize of $400 is offered for the best one-act opera, for solo voices and chorus, in one or more scenes, not to exceed one hour, with piano accompaniment or any combination of instruments. There is also a prize of $100 offered by Mrs. Albert Keister for the best composition for two harps. The contest is open to all U. S. citizens. Only compositions are eligible which have not previously been published, and they must be submitted on or before Dec. 1, 1952, to the Friends of Harvey Gaul Contest, Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa., from whom further details of the contest may be secured. . . .

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BERNICE FROST SAYS...

NERVOUS PIANO TEACHERS

An unusually interesting letter from an East Coast lawyer, who is not even an amateur pianist, reads in part as follows: "Of all the professional people, why is it that the musicians, particularly the music instructors, are so highly nervous? We find the other professional people calm and self-contained, but the musician is unstable, easily upset and uncontrolled."

This letter almost proved his point by "uncontrolling" the writer. If there is any statement unfair to the musician, it is the above.

Our lawyer friend may have had the misfortune to know only those music educators (he speaks at length of piano teachers) who are by nature weak. As in every profession, we too have all types of people and characters. One could go on endlessly relating cases, instances and causes; but this would only be going in circles.

Majority Are Well-Controlled

One asks only that a fair survey be taken of the successful artists in both the performing and teaching fields to prove that the vast majority are balanced, matter-of-fact human beings.

A visit to any of the leading music schools will easily confirm this statement. A further delving into vital statistics of professional folk will show that musicians rate high among successful business people, and in the intelligence rating are at the top, along with doctors, lawyers, engineers, etc.

As all of us know too well, after we decided to become professional musicians, the word "control" was stressed at every turn—first, because our performance, our interpretations must be balanced; secondly, our teaching and our attitudes must be always controlled; and lastly, our own selves must be. No matter what was going on inside of us, we must be outwardly controlled!

To our correspondent we can only repeat what a Florida fruiterer said to the writer one February morning after a dissatisfied customer had left: "He finds one orange not so good, so he calls the whole basket bad."

Back of Book

What can one do with a twelve-year-old boy who wants to play everything in the back of all his books? There is no way of preventing this, and it is done only in a very ambitious way.

G. C., Miss.

Every teacher has this experience—it seems with boy pupils mostly. The ambitious spirit is commendable, but so is the spirit of cooperation if it can be instilled and understood. If this can not be achieved, give books with the last half of the material falling in the grade level in which the pupil is working. Try using many sheet pieces, and if this is too costly for the pupil, lend him solos from your own library.

Pupil or Subject?

Should one teach the pupil or the subject? Do we not often become confused and teach only the pupil?

K. C., Tenn.

This question sounds as if you had become a bit confused. Since teaching is the art of imparting knowledge, this must necessarily include both pupil and subject.

Slowing Progress

A pupil who did excellent work during her first grade work has now slowed up to a discouraging pace. This happens often. Why do pupils lose interest after the first few months? H. D., Tenn.

Evidently these pupils have finished their first grade after a few months. If they now lose interest, the fault is partly yours, as you have not prepared them for second grade work. This is a most common weakness in piano teaching and must be watched carefully.

There are so many things to be established with beginners that it requires at least one year—or better, two years—to complete all that should be accomplished both in technic and repertoire in this level.

When pupils enter Grade Two before they are ready for it, they find it so difficult that they become discouraged, and for the most part discontinue their lessons.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For String Orchestra

Small Fry Melodies, by Maurice Stine, score $1.50. These are ten short pieces for beginning string players, in contrasting styles and moods. All string instruments are provided for, but the pieces sound complete even though the lower parts are not played. Carl Fischer, Inc., N. Y.

Operetta

King Arthur and the Saxons, by Henry Purcell, arr. by W. G. Whittaker and J. Dawkins. Singing groups and teachers will be interested in this work by the early English composer and the poet Dryden. There are four scenes with action by a chorus and some seven soloists, and all the vocal music is scored for soprano and mezzo. Never scored for more than two parts, the demands are not difficult. The accompaniment is for piano, with additional instruments optional. Oxford University Press, London and New York.

Children's Song Books

The songs of Peter Rabbit, based on The Tale of Peter Rabbit by Beatrix Potter, with words and music by Dudley Glass, and Nonsense Songs by Edward Lear, set to music by Mr. Glass. The first book contains 14 simple ditties which aim to present the story of Peter Rabbit to children "in a new way." The Nonsense Songs are inimitable ditties relating to various animals, told in a manner most entertaining; the latter are, of course, well beloved, and retain all the original pictures. Each series has simple, tuneful, strongly rhythmic settings for voice and piano. The books are beautifully illustrated and delightful for gifts; also good material for recitalists. Frederick Warne & Co., New York and London, respectively $2.50 and $1.75.

Contemporary Concert At Peabody

Baltimore.—One of the major productions of the academic year at Peabody Conservatory of Music was the third and final concert in the Contemporary Music Festival, which took place on April 22 in the North Hall. Two works were given first Baltimore hearing—Hindemith's Chamber Music for Orchestra, op. 24, No. 1, and Stravinsky's L'Histoire du Soldat, both conducted by Dr. Reginald Stewart, Peabody director. The former work is for eleven players and makes use of a harmonium, which was played by Robert Twynham of Washington, D. C. The Stravinsky score, based upon a play by Ramuz, requires seven instruments, two singers, a narrator and a ballerina. The actors who portrayed the story, primarily in pantomime, were the Soldier, Matt Thomas, baritone, Baltimore television singer and member of the Peabody Opera; the Devil, Joseph Sopher, tenor, also of the Peabody Opera; and the Princess, danced by Janie Ward Murray, member of the Peabody Preparatory Department ballet. Donald Spaatz, local radio announcer and writer, was the narrator. Action took place upon a small stage on trestles in the center of the large stage upon which the orchestra and reader sat.

On April 25, some 25 students of the Peabody Preparatory Department, nine to seventeen years of age, gave a demonstration in the Recital Hall. Grace Cushman, instructor of keyboard harmony in the Advanced Department, and of the musicianship classes in the Prepatory Department, directed. The program consister of class work, and original compositions by members of the class, with presentation of awards in the first annual Junior Composition Contest by Dr. Stewart.

Cincinnati Opera Premieres

Cincinnati.—Three one-act operas in English, written by two young members of the Cincinnati Conservatory of Music faculty, are scheduled for presentation by the conservatory on May 2, according to Dr. Luther A. Richman, director and dean of the faculty. They are Allan G. Davis's The Ordeal of Osbert and The Sailing of the Nancy Belle, and Charles Bamm's The Monkey's Paw. Robert Kockritz, member of the artist voice faculty, will stage the productions and serve as musical director. A chamber orchestra provides the accompaniments and the Cincinnati Art Museum is furnishing the sets. Mr. Kockritz is assisted in the staging by Margery Davis, who is working for her Master's degree in research using as her thesis Chamber Opera in English for College Groups. Leading roles in The Monkey's Paw will be sung by Richard Grace, Helen Hamm and Ellis Frakes; in Ordeal of Osbert by Robert Kircher, Betty Sue Coltrane, Dan Parmelee, Jack V. Bowers, Fred Wygal, John Vian and James Smith; while The Sailing of the Nancy Belle will be sung by Mary Garnett Poarch, Ed Schellhous and Ellis Frakes.

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Up and Down the Guild Keyboard

MARY NAN HUDGINS, of Dallas, has just won $400 in all in three different Guild classifications. This makes $1,100 that she has won since Dr. Allison started the Recording Competitions. Miss Hudgins studied with Silvio Scionti at North Texas State College and is now attending the Juilliard School, where she is enrolled with Rosina Lhevinne. She has fulfilled important orchestral engagements and will visit Europe this summer.

By Grace White
Guild Day at MTNA Convention

From all accounts, Guild Day at the MTNA Convention in Dallas was outstanding. Dr. Irl Allison, founder and president of the Guild, was in complete charge and named Paul Roe Goodman as chairman. The complete program was published in the January issue of Musical Courier.

May Etta, of New York, was enthusiastic about the playing of the three Young Artists in the morning. Because of too long a discussion at the beginning, the time for each player was shortened; but, in spite of this additional strain, they acquitted themselves with aplomb. Robert Floyd, who has since given his New York debut with approval of the critics, was one of the three. He and Albert Gillespie are both pupils of Silvio Scionti. Robert Hoffman, now a member of the faculty of Amarillo Conservatory, whose study has been with Leo Podolsky, was the third winner and gave a very professional performance. Mr. Hoffman played in Enrope last year.

In the afternoon, Silvio Scionti, Hans Barth and Leo Podolsky addressed Guild members on their respective teaching systems and presented their published works. Elizabeth Zug, pianist, who has been heard twice in New York and on tour in South America, delighted Dr. Allison, president of the Guild, who writes about her in the most glowing terms.

The evening performance was given by Ruth Slenczynski, known throughout the country as a former prodigy, now making her home in San Francisco.

Prizewinners in International Recording Festival

Nine pages of single-spaced typewritten legal-length papers bear the names of prizewinners and medal-winners in the recording competition. Prizes and medals have been awarded to contestants who come from many parts of the country; 220 cash prizes, 220 gold medals, 251 bronze medals, 206 "citations for courage" are in the list. Dr. Allison compares the winner of a cash prize to the valedictorian or salutatorian of one's class. Judges were announced in the Musical Courier of April 1.

The following won first and second prize in each class:

Artist Winners (listed as "Event No. 7") Herbert Rogers (entered by Rosina Lhevinne) and Gershen Kenikow (pupil of Nadia Reisenberg) tied for first place, each receiving $375 cash. For the second place there was a tie, each entrant receiving $250, the winners being Phyllis Rappaport (Nadia Reisenberg) and Esther Fernandez (Rosina Lhevinne). In third place there are three names each receiving $125, Mary Nan Hudgins (Mme. Lhevinne), Oland Gaston (Alfred Mirovitch), Dianna Okkalides (Helene Diedricha). Eight entrants in the artist category received $50; seven $25.

Other Prizewinners

Those awarded in addition to artist prizes are:

Event No. 2: Mary Nan Hudgins (pupil of Rosina Lhevinne, N. Y.) $250, Phyllis Qualey (Hazel M. Kennedy, Calif.) $50.

Event No. 3a: Johnny Woods, $125, Monte Hill Davis, $25 (both from class of Silvio Scionti, Texas).

3b: Dorothy Frank, $125 (Hazel Kennedy, Calif.); Sammy Atkins, $25 (Silvio Scionti, Texas).

4a: James Geralis, $25 (Lucia M. Hendley, Washington, D. C.); Dianna Okkalides, $25 (Helene Diedrichs, Penn.).

4b: Dianne Rogers, $50, Carol Hall, $25 (Isabel Scionti, Silvio Scionti).

4c: David Flyr, $25 (Isabel Scionti, Texas); Justine Boozman, $25 (Jessie D. Trulove, Texas).

5a: Elizabeth Hopkins, $25, Washington, D. C.; Earl Yust, $25, Kansas.

5b: Rita Loving, $25 (Katherine Frost) and June Guill (H. A. Yoder).

5c: Karen Burke, $25 (Muriel Myers), Richard Merrell, $25 (E. Schnall).

6a: Julia Erwin, $25 (Scionti), and Georgiana Bowen, $25 (Helene Diedrichs, Penna.).

6b: Many pupils received $15.75.

6c: $25 each to Claude Poliakoff, Ann DiGiacomo, Marilyn Morgan, David Kocsis.

7 & 8: (Artist winners, discussed above).

9: Collegiate seniors—Jack Guerry, $235, and Jack Roberts, $50 (Scionti).

10: Collegiate juniors—Monte Hill Davis, $125 (Scionti); Eileen Long, $50 (Gladys Ondricek, Mass.).

11: Collegiate sophomores—Bernita Kunow, $125 (Leo Podolsky); Ivan Davis, $50 (Scionti).

12: Collegiate freshmen—Milo Van Voris, $125 (Paul C. Stauffer, Calif.); Johnny Woods, $50 (Scionti).

13: Sona Aronian, $50 (Ondricek); Barbara Hullender, $12.50 (Scienti).

14: H. S. Diplomas—Walter Noona, $125 (Bristow Hardin and Clifford Herzer, Va.); Alan Brabdes, $50 (Franklyn Carnahan, Ohio).

15: Prep. Specials—Mary Alice Fritch, $50 (Sister M. Praxedo) and Mary Mejuto, $25 (Russell Lanning).

16: Prep. Specials—Elwood Smith, $25 (Franklyn Carnahan, Ohio), and Barbara Buettell, $25 (Sr. Marie Monica).

17: Prodigy Specials—Rochelle Liebling, $50 (Leo Podolsky) and Robin Weil, $25 (Anna Dunn).

Events 18—25 (First Prizes only) Marvin Blickenstaff, Rosemary Mizell, Dino De Rosalie, Stanley Potter, Martha Groves, Shelby Kirby, Linda Beall, Roschelle Kauffman, David Flyr, Alex Weil, Betty Gene Butt.

HELENA ZURSTADT, Guild adjudicator, in addition to teaching a large advanced piano class, has completed three series of lectures: twenty of the "Initiation Course of Listener's Music Courses, Inc."; fifteen of "Rehearsals for Listening" (both series in Baltimore); twenty of the first course in Annapolis, which will continue with the second course next season. She has also fulfilled occasional engagements as guest-evening speaker for clubs in Maryland, Pennsylvania, Ohio and New York cities, and is in the process of rebuilding her entire projection equipment to simplify transportation.

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VIEW OF THE SMOKY MOUNTAINS.

Barth Offers "Holiday-Study"

MARS HILL, N. C.—Teachers and students of piano will be able to enjoy vacation surroundings while acquiring new knowledge of their subject this summer, if they attend all or part of the four-week "Holiday-Study" offered by Hans Barth at Mars Hill College, situated between the Blue Ridge Mountains and the Great Smokies. The college has made available the use of its dormitories, cafeteria, practice rooms and recreational facilities, including a swimming pool.

The "study" will consist of a five-day refresher course in piano teaching, July 14 to 18, which presents the fundamental technique necessary to good piano playing and its application to the student's repertoire, with concrete suggestions on how to impart these things to students. The last day of the course will feature a "repertoire class" for students of teachers attending. The three weeks following the course will be devoted to private and group lessons, master classes, discussions, etc., for both teachers and their students. During the five-day course, Mr. Barth will give two programs of teaching material.

Dounis Teaching in London

LONDON.—Dr. D. C. Dounis will return here from the United States to give his master lessons in the technique of stringed instruments for four weeks, beginning May 5, at the studios of the International Music Association. Primary attention will be paid to the analysis and elimination of physical or mental (nervous) hindrances, and to the development of interpretative technique. A limited number of professional musicians —soloists, chamber music and orchestral players and teachers—will be accepted. Students interested in the Dounis principles as applied to voice or piano may obtain this instruction through Dr. Dounis's assistant, Leona Dounis.

Gebhard Student Pianists Heard

BROOKLINE, MASS.—Ruth Lee Heyman, pianist, pupil of Heinrich Gebhard at Boston University College of Music, was heard in recital at the college this spring. Kennett Mansfield gave a program at the music department of Harvard University on April 3. Richard Leonard and the Adrian Twins played solos and two-piano groups at the Boston Piano Fair on March 14 and 15 in Symphony Hall, and five other Gebhard pupils played in the "50 spinet-piano orchestra" conducted by Arthur Fiedler. Besides teaching at the Boston University College of Music, Mr. Gebhard has a large private class of pianists.

Houston University Festival

HOUSTON, TEX.—Dr. Merrills Lewis, chairman of the Music Department of the University of Houston, will direct the first annual Spring Music Festival at Ezekiel W. Cullen Auditorium, May 20, 21 and 22. Dr. Lewis, former chairman of the department of theory at Syracuse University, will be represented as a composer at the festival by his composition, This Is America, written in 1941 and to be performed by the University Chorus. Dr. Lewis will also direct Kurt Weill's one-act folk opera, Down in the Valley. Excerpts from grand opera and a presentation of The Telephone will be given under the direction of Bruce Spencer King, chairman of the voice department, with Jane Tipton and James Bowers appearing in the Menotti work.

Friedberg Scholarship Offered

The Carl Friedberg Alumni Association is again offering a scholarship for study with Carl Friedberg during season 1952-3 in New York. Young pianists between the ages of 16 and 25 are eligible. Auditions will be held on May 30 next. Requests for details and application blanks may be addressed to Miss Lonny Epstein, president, 401 West End Ave., New York 24.

TEACHING BRIEFS

Jeanne Thomas, soprano, daughter of Ralph Thomas, teacher of singing of Hollywood, Calif., took part in the recital given by younger pupils of this studio on April 7 in Masonic Temple Auditorium, Hollywood.

Florence Russell was at the piano for a lecture recital of modern English songs by Dorothy Brockman, held at the Russell studios, Hollywood, on April 12.

Sandra Propp, artist-pupil of Frank Sheridan, was soloist with the Mannes Orchestra, Franz Bibo, conductor, and with the National Orchestral Association, Leon Barzin, conductor, playing the Beethoven Concerto No. 3 for Piano and Orchestra. She has also performed this number before the Concert Artists Guild with Thea Glussman at the second piano.

Harris Danziger, chairman of the orchestra department of the Manhattan School of Music, has been named to a Ford Foundation Fellowship for the 1952-53 school year. Mr. Danziger will be on a leave of absence from the Manhattan School of Music.

Irma Cooper, soprano from the studio of Joseph Florestano, sailed on the SS Ile de France on March 5 for an extended tour of engagements in Europe. Her first appearances were concerts in Holland on April 21 and 25 in Amsterdam and The Hague.

The Catholic University Music Department, Washington, D. C., assisted by the Speech and Drama department, presented the opera Martha, by Flotow, on April 17, 18, and 19, in the University Theatre.

Rudolph Gruen, composer-pianist, was presented in a program of his compositions by the Louisiana State University and Agricultural and Mechanical College School of Music at the University Theatre on April 5. Students of the University, including a women's chorus and various vocal soloists, assisted.

PHOTO CREDITS: Front cover (Roy Flamm); second cover, Victoria Reballo (Bruno of Hollywood); p. 5 (Fritz Henlé); p. 17 (KLT Photo); p. 18 (Ken Rarich); p. 33 (Langhead Studio); back cover (Bob Buchbinder).

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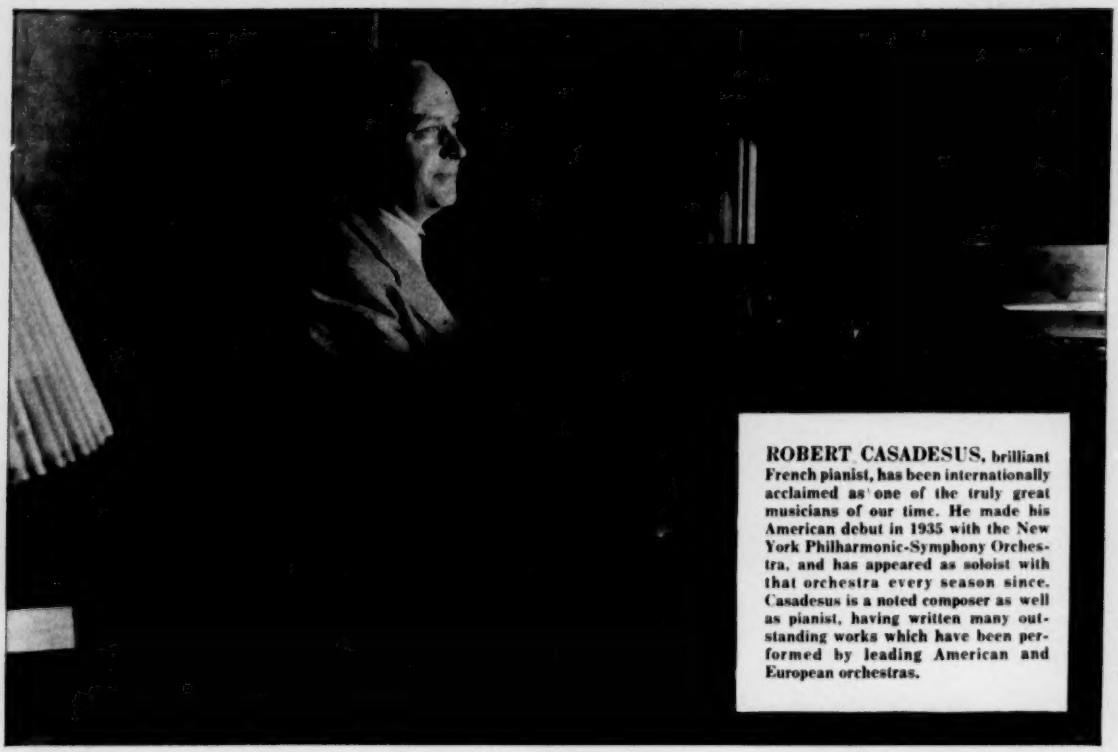

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